

Saturday 30 May 2015

Amateur Photographer



Pentax K-S2

Is Pentax's new DSLR the best you can buy under £600?

Passionate about photography since 1884

Panasonic

30mm f/2.8

We test **Panasonic's**
new budget macro lens

Eye for detail

Paul Gallagher on swapping his large-format film camera for a **Nikon D800E**

Lensbaby
portraits

Give your people pics
a **unique twist**

Going
abstract

The best of your images
from **APOY round 2**

HOW TO finance your photography by running photography workshops



© YERVANT

NEW: THE PROFOTO OFF-CAMERA FLASH SYSTEM



"I hadn't enjoyed using flash for many years. The ones I tried were either too bulky or too restraining. The Profoto Off-Camera Flash System has changed that. Now, I can move around freely, follow the inspiration and control the light in whatever situation I may find myself. For me, it feels like the beginning of something new."

- Australian wedding photographer Yervant



See the world's best photographers using Profoto Off-Camera Flash
on profoto.com/offcameraflash



COVER PICTURE © PAUL GALLAGHER

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AP has periodically embraced the moving image at various times throughout its history – during the 1920s and '30s the magazine was even called *The Amateur Photographer and Cinematographer* – but now that you can shoot both stills and video using the same camera the two mediums are converging like never before. Many of our readers are drawn to the creative possibilities offered by video, but it's a subject too vast for

AP to do justice to in just a few pages per month so we decided to build a new website dedicated purely to the art of filmmaking using DSLRs and CSCs. Launched this week, *The Video Mode* features a mix of video-related news, gear reviews, technique articles and videos on all aspects of filmmaking, as well as profiles on interesting videographers and their work. If you're at all interested in shooting video with your camera, head over to www.thevideomode.com. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© PAUL WEEKS

Moon Dance by Paul Weeks

Nikon D800E, 14-24mm, 25secs at f/3.5, ISO 2000

This haunting shot was taken in Patagonia by AP Flickr user Paul Weeks. The picture's ethereal quality comes from the fact that it was lit entirely by the light of a full moon.

'Mount Fitz Roy had remained hidden under a blanket of clouds for most of the day, my first in Patagonia,' says Paul. 'As a full

moon began to rise, the clouds lifted, finally revealing the evasive mountain peaks. Luckily, I saw what was happening from my campsite near a small glacial stream. I hurried to get into position with my camera and take this photograph, just before the clouds once again engulfed the mountain peaks.'

PermaJet
PROFESSIONAL INK-JET MEDIA



Win! Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 22.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 22.

IMAGES MAY BE USED FOR PRODUCTION PURPOSES ONLINE AND ON SOCIAL MEDIA

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



Timelapse gadget

A device that could bring timelapse photography to the masses has proved to be a massive hit on Kickstarter. Billed as a 'precision motion timelapse device', Radian 2 is designed to allow wireless control of a camera via a Bluetooth connection. It physically connects to a camera – or an image-capturing smartphone – using a USB or external trigger port. Visit www.kickstarter.com.

Imaging Festival

At Park Cameras Imaging Festival, experts will be on hand from camera makers including Canon, Nikon, Olympus, Fujifilm, Sony, Panasonic and Pentax. There will also be free seminars and special offers. The festival takes place on 20 June at Park Cameras in Burgess Hill, West Sussex; and at its store in London, on 27 June. For details visit www.parkcameras.com/Festival2015.



© SHAN LIAW

Magnum aces

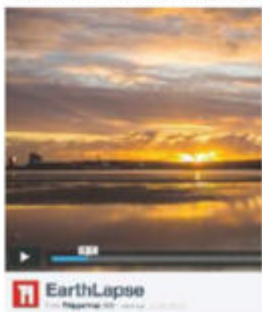
Magnum Photos and Photo London have nominated ten photographers for the inaugural Magnum Graduate Photographer Award, which aims to give exposure and help to young photographers who have recently graduated from a degree course. Visit www.magnumphotos.com for more details.

Drone jail alert

Drone users should be banned from flying their device over urban areas unless they have a licence that demands the same amount of training as an aircraft pilot, say 40% of British adults surveyed by the British Airline Pilots' Association. Also, 50% of those polled said that drone users should be handed a prison sentence if their device 'endangers an aircraft (but does not cause the aircraft to crash)'.



© PETER MACDARMID/GETTY IMAGES



EarthLapse video

A timelapse video of the planet from across five continents and 11 time zones has been launched by Triggertrap. Forty-five photographers submitted 12,500 images to create the timelapse, which takes in a range of locations. Visit vimeo.com/126477549.

WEEKEND PROJECT

Update your firmware

Your camera's functionality is controlled by a host of microprocessors running firmware. In essence, this is your camera's operating system, and just as you can update the operating system on your computer or smartphone, you can do the same with your camera. While some firmware updates fix bugs that only become apparent after the camera has been released, other firmware updates go a bit further, in some cases transforming the performance of the camera thanks to a number of tweaks. In addition, new features can be installed and functionality can be refined owing to feedback gathered from photographers shooting with the camera. If you haven't done it in a while, it's worth doing so to make sure you're getting the best from your camera.

1 Look up current firmware Finding out what firmware your camera is running isn't always a simple task. Some require you to switch off the camera and then hold a couple of buttons. Check your manual or online.

2 Find the firmware page Now head to the manufacturer's support and downloads site, and, after a search for your camera model, follow the links to the latest firmware. Check that it's the latest version first.





BIG picture

May's General Election sees the Conservatives staying in power

What was supposed to be one of the closest General Election battles of recent years quickly turned out to be a victory for the Conservative Party earlier this month. Not long after the results were announced, Ed Miliband (pictured) declared that he would be stepping down as Leader of the Labour Party, after admitting that the scale of the defeat had taken both him and his staff by surprise. Peter Macdiarmid's near-premonitory image from November 2014 shows just how important it is to stay alert when working in the field of reportage. Political photojournalism is often known for its absurd and humorous nature. Here we have an excellent example, and one that could well come to symbolise Ed's exit from leadership.

Words & numbers

Photography can only represent the present. Once photographed, the subject becomes part of the past

Berenice Abbott
American photographer
1898-1991

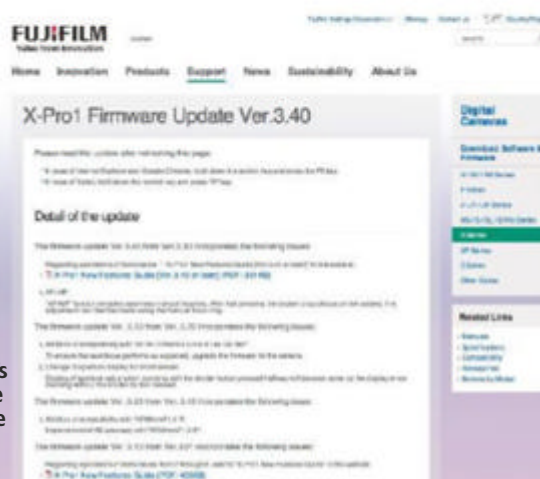
194,000

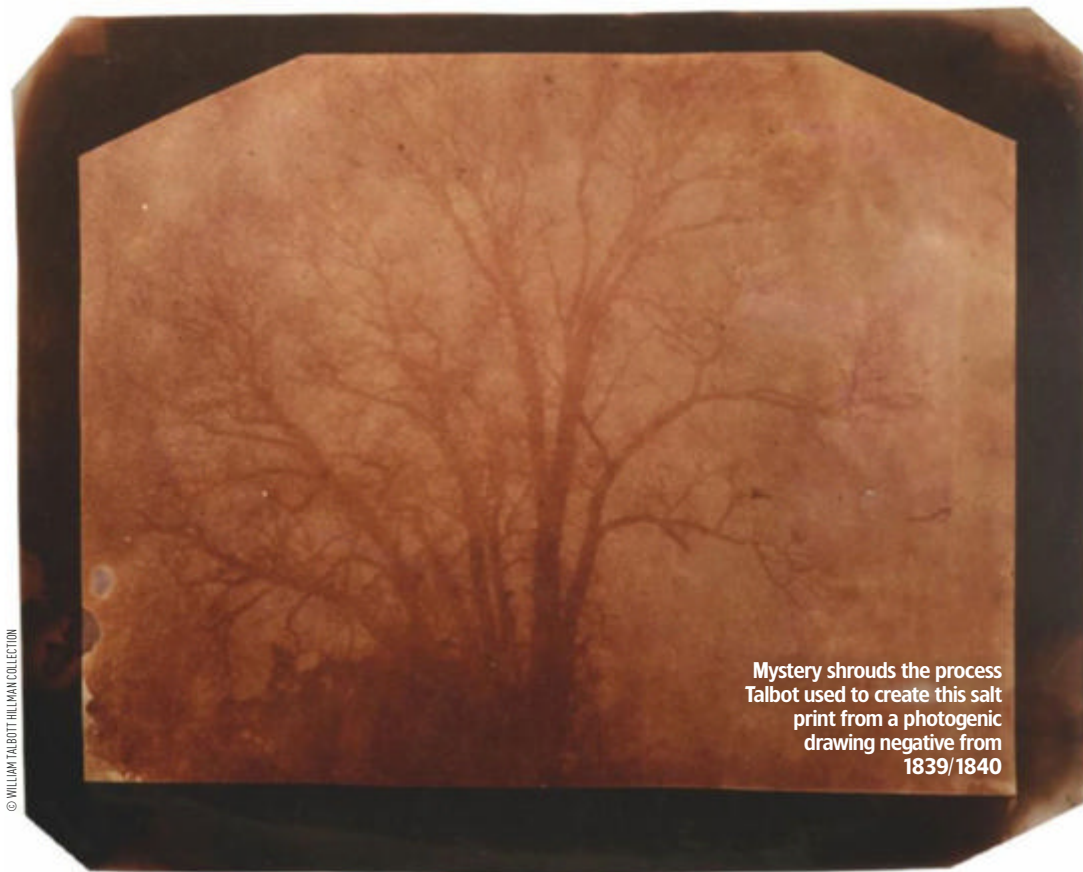
The number of people employed worldwide by Canon Inc. The Tokyo-based company was founded in 1937

3 Follow the manufacturer's guidelines. If you need to transfer the firmware to a card, check that you have formatted the memory card and fully charged the batteries.

4 Install Each manufacturer's website will provide detailed instructions. In essence, you transfer the firmware to a memory card, pop it in your camera and follow the directions for the update.

Check your camera manufacturer's website to see what firmware updates are available





Mystery shrouds the process Talbot used to create this salt print from a photogenic drawing negative from 1839/1840

© WILLIAM TALBOT HILMAN COLLECTION

Historic Fox Talbot archive to go online

THE PUBLIC will get the chance to turn detective, after being granted access to thousands of images by British photography pioneer William Henry Fox Talbot.

The Bodleian Libraries at the University of Oxford are putting together an online Catalogue Raisonné in an attempt to enable scholars and members of the public to view and search the entire photographic works of Fox Talbot.

The website is due to go live later this year.

The public will be able to help identify people pictured in Talbot's images or the location of featured buildings, for example.

Professor Larry J Schaaf, director of the Talbot Catalogue Raisonné at the Bodleian Libraries, said: 'With a volunteer army of contributors, I hope we'll discover new photographs and that new research questions will arise.'

The Bodleian Libraries said in a statement: 'The website will invite members of the public and scholars from a range of fields – from architecture to botany – to add to



This negative of Fox Talbot is featured in the archive soon to go online

the catalogue, for example, by helping to identify unknown people or buildings in photographs, or contributing research related to Talbot's life and work.'

Around 25,000 Fox Talbot original negatives and prints are known to survive worldwide, charting the technical and aesthetic progress of the new art of photography.

The Bodleian Libraries added:

'However, there is still more that researchers want to find out about these works and, more broadly, the invention of photography and the emergence of Talbot himself as the first photographic artist.'

Organisers say the project 'will help to unlock the enormous artistic, documentary and technical information embodied in these images. [The online catalogue] will shed new light on Talbot's photographic discoveries and will invite academics and the public to help fill in the blanks about mystery images.'

Among the mystery photos is one entitled 'A Forbidding Stand of Winter Trees' (pictured above). 'Whichever of Talbot's various chemical experiments led to this unearthly effect is, at present, unknown, but one of the aims of the Catalogue Raisonné is to encourage historians and conservators to answer this sort of question,' say the organisers.

Images of prints and negatives on the site will be accompanied by notes, annotations and essays.



Downing Street champagne

With long-promised Government austerity measures poised to strike, an unseemly photo depicting a large supply of Moët & Chandon champagne purportedly being delivered to Number 11 Downing Street appeared on Twitter (above) hours after the Conservatives swept to victory in the election.

Though genuine, the image is not what it is purported to represent. It was actually taken on 9 September 2004 when Gordon Brown was Chancellor of the Exchequer – under a Labour Government.

The photo, shown in the tweet above, was taken by Associated Press photographer Richard Lewis.



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White spotting appears on some EOS 750D and 760D models

Canon confirms EOS 750D and 760D glitches

CANON has warned customers of potential problems with the EOS 750D and EOS 760D.

The company urges customers to check their camera's serial number and it has pledged to freely inspect and repair affected units.

An apologetic Canon UK told AP: 'We can confirm we have identified an issue with some of our EOS 750D and EOS 760D cameras in the form of white spotting on

an optical layer in front of the image sensor.

'Under certain shooting conditions, this may affect final image quality.

'A countermeasure has been implemented in the manufacturing process, to ensure future production units will not be affected.'

Canon added: 'Any customers who may be affected are advised to visit Canon's customer support site, where further instructions regarding the repair

procedure are provided.'

Meanwhile, the company has reminded photographers that the free repair period for the EOS 5D will come to an end on 30 September 2015.

The EOS 5D warning dates from 2009, when Canon cautioned that the main mirror of the camera might become detached in rare instances, and images not viewable through the viewfinder.

For help visit www.canon.co.uk/support.

UK winners in US-based contest

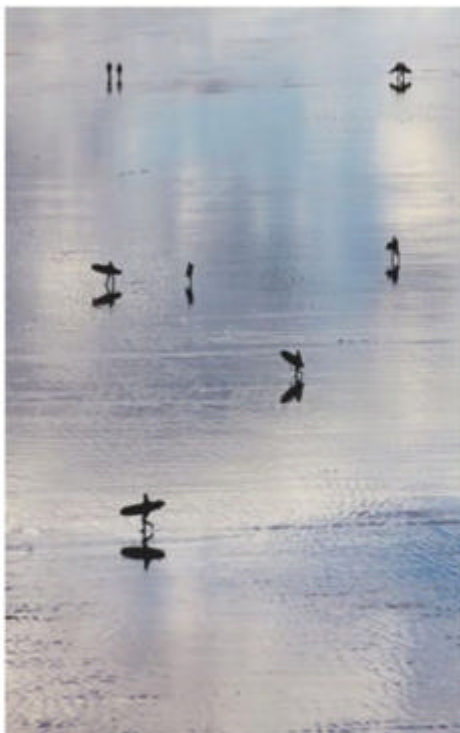
STUNNING images won a string of honours for UK photographers at the recently announced International Color Awards.

Devon-based Nigel Hicks garnered an Honourable Mention at the International Color Awards, Los Angeles, with his atmospheric shot of surfers, called 'In Search of Surf' (right), which he entered into the Silhouettes category.

Speaking to AP, Hicks said he captured the image at Saunton Sands, near Barnstaple in Devon, using a Canon EOS 5D Mark II and 400mm f/5.6L lens.

Other UK-based photographers to be awarded honours at the eighth International Color Awards included Heather Buckley, Lucia Griggi, Eleonora Pecorella, Darrin Jenkins, Luke Hayes and Tony Burns.

To view all the winning images, visit www.colorawards.com.

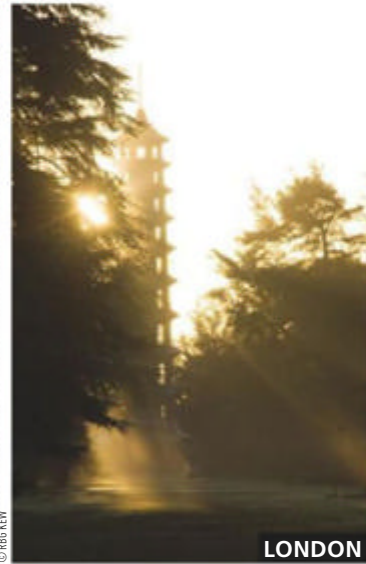


Nigel Hicks was among many British winners

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



Kew Summer Lates

Kew will once again be throwing open its doors on Wednesdays, for evenings of botanical cocktails, live music and, of course, plenty of plants to see and shoot. Bring a decent low-light camera, arm yourself with a drink and have fun.

Until 1 July, www.kew.org

LONDON



VARIOUS



LIVERPOOL

Calumet Academy courses

Improve your technique with one of Calumet Academy's courses in June. Courses include a Fujifilm X-series tutorial, mastering street photography and a DSLR video workshop.

Ongoing, calumetacademy.co.uk/events/june-2015

AOP Awards exhibition

The Association of Photographers brings its awards exhibition to Liverpool's LOOK/15 International Photography Festival. There's plenty to see throughout Liverpool as the Festival ends.

Until 31 May, www.the-aop.org
www.lookphotofestival.com



EVERYWHERE

Enter the Taylor Wessing

You've got just over a month to throw in your best portrait for this year's Taylor Wessing – why not give it a go? If you happen to know any red-haired twins, now is the time to ask for a favour.

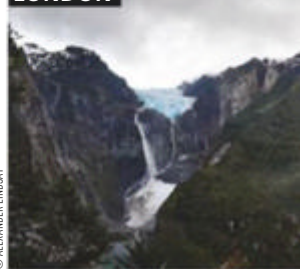
Until 6 July, www.npg.org.uk

Alexander Lindsay: Altitude

A 20,000-mile expedition across South America has resulted in Alexander Lindsay's latest exhibition, Altitude, a 40ft-wide print of valleys, skies, volcanoes and lakes. It's well worth checking out.

Until 20 June, www.piano-nobile.com
www.alexander-lindsay.com

LONDON



ALEXANDER LINDSAY

At a glance

- 16-million-pixel, X-Trans CMOS II sensor
- 2.36-million-dot OLED viewfinder
- 3in, 920,000-dot tilting LCD
- ISO 100-51,200
- New 77-area AF system
- £499 body only

Flash release

A small lever around the drive dial releases the pop-up flash unit, which is concealed within the viewfinder housing.

Film modes

The X-T10 includes Fujifilm's excellent film simulation modes, giving particularly attractive colour rendition in JPEG files.

Drive dial

Alongside single and continuous shooting, this has panorama, double exposure and user-configurable bracketing positions.


Mode switch

Flicking this to the auto position puts the camera into automatic mode, from which you can also access an array of scene-specific modes.



Fujifilm X-T10

Andy Westlake takes a first look at the popular X-T1's new little brother

 THERE'S little doubt that the Fujifilm X-T1 was one of the standout cameras of last year. Lauded by reviewers and users alike, it won numerous awards, including Premium Compact System Camera of the Year and, crucially, Reader Product of the Year at the 2015 AP Awards. Now Fujifilm is aiming to follow up its success with a simplified, more affordable model – the X-T10. It comes in a choice of black or silver and will be available from

June for £499 body only, £599 with the XC 16-50mm f/3.5-5.6 lens, or £799 with the XF 18-55mm f/2.8-4 lens.

While it has a similar SLR-like design to the X-T1, the X-T10 is a noticeably smaller camera that's similar in size to Olympus's OM-D E-M10 – a camera with which it will doubtless be closely compared. Like the E-M10, the X-T10 hides a pop-up flash at the front of its viewfinder prism, and forgoes the weather-sealing of its higher-end sibling.

However, with Fujifilm's familiar 16-million-pixel, X-Trans CMOS II sensor, EXR Processor II and film-simulation colour modes, the X-T10 promises to offer the same excellent image quality as the X-T1.

In typical Fujifilm fashion, the X-T10 is based around traditional analogue controls, with top-plate shutter-speed and aperture dials complemented by an aperture ring on most Fujinon lenses. In addition, there's a top-plate drive-mode dial, plus twin electronic dials embedded into the front and rear of the body. These can also be clicked inwards to function as buttons, with the rear dial engaging manual-focus aids, and the front one being user configurable. Indeed, this is just one of seven user-customisable controls, along with the top-plate video button, the four buttons of the D-pad and an additional rear Fn button.

Updated autofocus

NOTABLY, the X-T10 comes with the same autofocus system that Fujifilm recently announced in a firmware update for the X-T1. This adds new modes for focusing on moving subjects – a weakness of previous X-system models. Wide Tracking mode can follow subjects moving across the frame, while

Group mode can use sets of AF points positioned in a user-selected area of the frame to keep subjects moving relative to the camera in focus while shooting at up to 8 frames per second. There's also eye-detection AF for portraits. Our first impressions using a pre-production camera are that this all works pretty well.



Next to the X-T1 (left) and X-E2 (right), the X-T10's slimmed-down dimensions are obvious



Connectors

The X-T10 has USB and HDMI connectors, and a 2.5mm microphone socket. Both the mic socket and USB connector accept wired remote releases.

The viewfinder is the same 2.36-million-dot OLED unit previously seen on the X-E2, which offers a decent-sized view with 0.62x magnification and 100% coverage. It has dioptre adjustment, and an eye sensor that can be used for automatic switching with the rear screen. This is a 3in, 920,000-dot LCD that tilts upwards by 90° for waist-level shooting, and downwards by 45° for high-angle shots. But like all tilt-only screens, it becomes much less useful when shooting in portrait format. Incidentally, it's not touch-sensitive.

With a boxy, high-shouldered design, the X-T10 can look a bit odd from some angles, especially front-on, but it brings some real advantages. The tall body

gives more area for controls, and more space for your right hand to grip. Indeed, with a cleverly sculpted handgrip and grippy rubberised coating, the X-T10 feels impressively secure in-hand for such a small camera. With die-cast magnesium-alloy top and base-plates, and aluminium dials, build quality is impressive too.

Other features include full HD movie recording with manual-exposure control, and built-in Wi-Fi for connection to a smartphone or tablet.

Overall, the Fujifilm X-T10 looks as though it will be a very capable camera at an attractive price, and we're looking forward to getting a production model for a full review.



'Titanium' E-M5 Mark II homage to 'SLR icon'

OLYMPUS is set to roll out 7,000 'titanium-tinted' OM-D E-M5 Mark II cameras, in homage to the firm's OM-3Ti SLR classic.

The silver-coloured body of the OM-D E-M5 Mark II Limited Edition, said to evoke the golden age of the original OM series, will be released next month, priced £999.99 body only.

Olympus says the new camera will be launched in honour of the 21-year-old OM-3Ti SLR, which became an all-time classic, a landmark high-end camera and an SLR icon.

In a statement, Olympus added: 'Although some 20 years have passed since the launch of the OM-3Ti, the Limited Edition has much in common with its illustrious forebear, and not just visually.

'Both offer serious photographers a more portable, high-grade alternative to bulkier SLRs.

'The 1980s and '90s cemented the OM series' reputation for compact, lightweight, go-anywhere system cameras, as well as innovations, such as the air damper that muffled the shock of mirror movement or the multi-spot metering mechanism beloved of professional owners of the OM-4.'

The new OM-D E-M5 Mark II will come with an owner's card, bearing a quote from Olympus designer Yoshihisa Maitani.

The OM-D E-M5 Mark II Limited Edition will also be out in a kit that includes a 14-150mm f/4-5.6 II lens, priced £1,349.99. The lens-kit version is on sale only at Jessops.

July debut for Fuji 90mm f/2

FUJIFILM has built a Quad Linear Motor into its new XF 90mm f/2R LM WR lens, saying the move will boost AF speed to 0.14sec.

The fast-aperture 11-elements-in-8-group prime lens is designed to deliver the 35mm viewing angle of a 137mm optic.

A Fuji spokesman told AP that the 90mm f/2 is the 'sharpest' lens in the firm's line-up and will produce a 'beautiful bokeh'. Claimed to be weather and dust-resistant, the newcomer features a minimum focus distance of 60cm and is said to work in temperatures down to -10°C. The seven-blade diaphragm lens incorporates three extra-low-dispersion elements to help reduce chromatic aberration.

The 540g lightweight lens measures 75 x 105mm and will cost £699 when it goes on sale in late July.

For the latest news visit www.amateurphotographer.co.uk

At a glance

- Splashproof construction
- Micro Four Thirds mount
- 79 x 106mm (7-14mm), 62 x 80mm (8mm)
- 534g (7-14mm), 314g (8mm)
- £999.99 (7-14mm), £799.99 (8mm)



Olympus 7-14mm f/2.8 and 8mm f/1.8 fisheye

Andy Westlake takes a first look at Olympus's new **M.Zuiko Digital ED 7-14mm f/2.8 Pro** and **M.Zuiko Digital ED 8mm f/1.8 Fisheye Pro** premium lenses

WHILE the Micro Four Thirds system was originally conceived around the premise of small, lightweight cameras, Olympus has recently been developing its high-end credentials. With cameras like the OM-D E-M5 Mark II, the company has been targeting the premium end of the market, aiming to attract advanced amateurs and professionals who want to travel light without sacrificing much in the way of image quality or versatility. To achieve this, though, Olympus needs high-quality optics, and to this end the company has developed a 'Pro' line of premium weather-sealed optics. Having begun with the

12-40mm f/2.8 standard zoom and 40-150mm f/2.8 telezoom, it is now targeting the wideangle range with two new lenses.

First is the M.Zuiko Digital ED 7-14mm f/2.8 Pro, a wideangle zoom that offers a 14-28mm equivalent angle of view. In terms of design, this is very similar to the 12-40mm f/2.8, with an all-metal barrel (including control rings), and a focus ring that can be pulled back towards the camera to engage manual focus, revealing a distance scale in the process. It also has an L-Fn button whose function can be user-defined from the camera.

However, the 7-14mm is larger and heavier than the 12-40mm,

due to its bulbous front element, which is protected by a thick black plastic hood. Like other fast ultra-wide zooms, there's no filter thread. Both zooming and focusing are internal.

Second is the M.Zuiko Digital ED 8mm f/1.8 Fisheye Pro, which Olympus bills as the world's fastest fisheye. It is built to the same high standard, with a splashproof, all-metal barrel. Disappointingly, though, it doesn't have a push-pull focus ring or an L-Fn button. Like the 7-14mm, it has a domed front element and an integrated hood, and can't accept filters (either front or rear).

We were able to try out these two new lenses before their official

launch, courtesy of Olympus UK, and our initial impressions are pretty positive. The quality of construction is every bit as good as previous Pro lenses, and autofocus of both models is impressively snappy and essentially silent.

In terms of image quality, we've been impressed by what we've seen so far. The 7-14mm is extremely sharp in the centre of the frame, even when shot wide open. It's not so great in the corners, especially at the wide end of the zoom and larger apertures, but this is common with ultra-wide zooms.

When stopped down to normal shooting apertures around f/5.6, the image quality is generally very good right across the frame. The 8mm fisheye also performs well, even at f/1.8, and again is best around f/5.6. In short, these lenses look like very capable additions to the Micro Four Thirds armoury.

You can see in-depth reviews of both lenses on our website at www.amateurphotographer.co.uk

SONY

ADVERTISEMENT FEATURE



Sony Cashback Promotion

Purchase a selected Sony camera, camcorder, lens or accessory and claim up to £200 cashback. **Richard Sibley** finds out what's on offer

Until 6 September 2015, Sony is offering up to £100 cashback on a huge range of items, including the award-winning Alpha 7 full-frame compact system camera range. Purchase an Alpha 7, Alpha 7R, Alpha 7S or Alpha 7 II and you can get £100 back. For those who want something smaller, the impressive RX100 cameras are also on offer, with the original camera having £30 cashback, the RX100 II £40 cashback and the latest RX100 III £50 cashback.

But it's not just cameras that form part of the offer. Cashback can be claimed on a variety of lenses, in E and A-mount fittings, so regardless of which Sony camera you have, you can take advantage of the deals and add to your Sony system. Even the latest full-frame, E-mount lenses for the Alpha 7 cameras are

part of the discount. There is £150 cashback off the Zeiss Distagon T* FE 35mm f/1.4 ZA and Sony 70-200mm f/4 G OSS lenses. Videographers using the Alpha 7 can get an impressive £200 off the FE PZ 28-135mm f/4 G OSS lens, and if you are an A-mount user wanting to use an E-mount camera you can take advantage of £40 cashback on the LA-EA4 A-mount to E-mount lens converter.

To see the full list of selected items, including flashguns, cases and other accessories, visit www.sony.co.uk/imagingcashback or your nearest Alpha Centre of Excellence (see below), where you will also be able to try out many of the products on offer.

α Centre of Excellence

Sony sponsors PAGB Inter-Federation Cup

Winners will be displayed in a series of exhibitions

THE annual Photographic Alliance of Great Britain (PAGB) Inter-Federation Cup 2015 is to be sponsored by Sony. The competition will see the best photographers from camera clubs around Britain compete to represent their region, with the winning images going on display to the public in Kent, the West Midlands and Wales. As part of the sponsorship, Sony will also be holding events and seminars at camera clubs and Alpha Centres of Excellence across the country.

Speaking about the sponsorship,



Frederik Lange, DI Category Head, Sony UK and Ireland, said, 'Sony is delighted to be working with the PAGB. Through our work with the Sony World Photography Awards and our announcement about our

Imaging Ambassador programme, we're committed to supporting photographers up and down the country at all levels. Sony provides photographers with a variety of kit options, from the revolutionary full-frame Alpha 7 series to the portable detail of the RX. We look forward to seeing the results.'

ASK.....London
Camera World.....Chelmsford
Cardiff Camera Centre.....Cardiff
Cardiff Camera Centre.....Newport
Carlisle Sony Centre.....Carlisle
Castle Cameras.....Bournemouth
Digital Depot.....Stevenage
Great Western Cameras.....Swindon

Harrisons.....Sheffield
London Camera Exchange.....Bristol (Horsefair)
London Camera Exchange.....Chester
London Camera Exchange.....Chesterfield
London Camera Exchange.....Colchester
London Camera Exchange.....Leamington Spa
London Camera Exchange.....Manchester
London Camera Exchange.....Southampton High Street

Pantiles Cameras.....Tunbridge Wells
Park Cameras.....Burgess Hill
Park Cameras.....London
Peter Rogers.....Stafford
Warehouse Express.....Norwich
Wilkinson Cameras.....Preston
Wilkinson Cameras.....Southport
York Camera Mart.....York



Viewpoint Jon Bentley

Camera manufacturers have been slow to create great remote-control apps, with many of the offerings available at the moment falling short of achieving their full potential

Remote-control apps are everywhere these days. You can orchestrate your home heating, lighting and security systems, your hi-fi and even your vacuum cleaner, from practically anywhere in the world if you want to, simply by using your smartphone. And very good they are too. The one that came with a Tesla car I was driving last winter enabled me to set the heating to the desired temperature while I was still in bed. When I climbed aboard, the car was already invitingly cosy.

You'd think camera companies would be falling over themselves to perfect their remote-control apps. Cable releases and wireless triggers have historically proved invaluable when keeping your distance from shy subjects, shooting in difficult-to-access locations, or reducing camera shake on long exposures. Smartphone apps add remote viewfinders and control over more functions at greater distances, plus the ability to transfer what you've shot onto your phone or tablet for instant sharing. Sadly, many of the available offerings fall short of achieving their full potential.

I've been testing Nikon's new D5500 over the past few weeks. It's a very good camera. The light body, the latest retractable Nikkor lenses and the large articulating touchscreen all help reassure you that there's still a role for the traditional DSLR form factor. But Nikon's Wireless Mobile Utility app lets the camera down.

For a start it doesn't work with video, just stills. And while you can trigger the shutter remotely, changing shutter speed and aperture is out of the question. The app crashed frequently and transferring shots wasn't a great experience, either. If

you try to transfer more than one image the app insists on resizing the picture to fit the screen of your device and raw files aren't catered for at all.

Using Sony's Play Memories app with the otherwise excellent Alpha 6000 was only a little better. Although it allowed exposure compensation, there still wasn't any way to shoot video or change the full range of settings. And the set-up was temperamental, with frequent requests for the input of long-winded passwords.

Panasonic's Image App with the Lumix DMC-GH4 was more encouraging. I could change the white balance, ISO and autofocus settings, and had full control over aperture and shutter speed. The tap to focus worked well and it recorded video faultlessly. It wasn't perfect, though. While the Android version worked smoothly, the iOS equivalent was buggy on my iPad, which suggests that Panasonic isn't making the app's development a priority.

Perhaps the most comprehensive camera app I've yet experienced is GoPro's. You're able to control virtually everything you can on the camera itself, right down to colour profiles and frame rates, and even update the camera's software. However, GoPro's app can also be frustratingly unreliable at times.

Sophisticated remote control is one of the most exciting photographic developments of our age. With the possibilities provided by drones adding to the mix, shooting by app offers even more opportunities. Come on camera makers! Give your apps the love they deserve!

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



New Books

The latest and best books from the world of photography. By Oliver Atwell



Picturing England: The Photographic Collections of Historic England

by Mike Evans, Gary Winter and Anne Grethe Woodward, Historic England, £45, hardback, 329 pages, ISBN 978-1-84802-099-3 (published 2 July)



HISTORIC England (previously the English Heritage Trust) is a public body that serves to protect and build awareness of England's rich history. We're not just talking recent history. The society navigates its way from the prehistoric to the post-War era. Its archive contains around nine million images of England's architecture and landscapes. What this means, of course, is that as well as possessing numerous vital historical documents, Historic England charts the fluctuating landscape of England since the beginning of photography. This book collects a variety of images showing some of the most crucial turning points in the history of photographic technology. Most exciting are the striking 'before' and 'after' shots of a variety of locations, including London's skyline. This is a great purchase for the historically inclined. ★★★★★

Nikon D750: The Expanded Guide

by Jon Sparks, Ammonite Press, £14.99, paperback, 240 pages, ISBN 978-1-78145-142-7



WE CAN all understand the frustration of opening our new camera box, consulting the user manual and finding that it's lacking in detail or, in some cases, not present at all. While this is a clear indication of the shift of the printed word to digital, many of us would prefer something a little more tangible. Ammonite Press has recognised this need and produced a series of practical and engaging user manuals. Here, attention is turned to the Nikon D750, with landscape photographer Jon Sparks taking readers on a grand tour of the camera, offering practical and accessible methods for getting the best out of your camera. It's simply written and endlessly helpful. ★★★★★

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Jake Hicks

Jake Hicks is a fashion and hair photographer based in Reading, Berkshire. Known for his bright and bold lighting techniques, he regularly runs workshops for Bowens International. www.jakehicksphotography.com

We are bombarded by thousands of images every day. Many of these we instantly forget, but some catch our eye and it's those images that we remember. So how can we make sure that our portrait images are the ones that get noticed and are remembered?

The next time a photograph catches your eye, take note of what it is that attracted your attention. It could be any number of things, such as an image that tells a story or an image that makes you look at it a little longer because your eye has to do a little more work. It's these types of photographs, the ones that give our eyes a bit of a workout, that I want to explore.

There are many ways to achieve this 'visual workout', but I want to look at a number of in-camera techniques that are often the most successful. You can get interesting results with software and apps, but certain looks can never truly be recreated with filters and plug-ins alone, so good old fashioned camera tips and tricks are a great place to start.

One of the most successful ways to create interesting in-camera results is through lens distortion. The basis for this technique is using anything that distorts the light as it enters the lens. This involves shooting through a variety of transparent objects, such as glass and plastics, or using an even more creative solution to get the desired results. ➤

Creative distortion

Get your portraits noticed with some clever in-camera lens-distortion techniques that don't cost the earth, says **Jake Hicks**

This shot was taken between two crystals held either side of the lens. By shining light directly at the crystals, you can create additional colours and highlights in the foreground



Crystals

Crystals produce a slightly more distorted look than a prism. By simply holding a crystal, or several crystals, directly in front of your lens, you can create some gorgeous colours and bokeh effects. For the best results, try to get your hands on some antique crystal. This slightly older crystal was coated in a very thin film of lead, which produces gorgeous rainbow colours as you look through it.

The glass prism

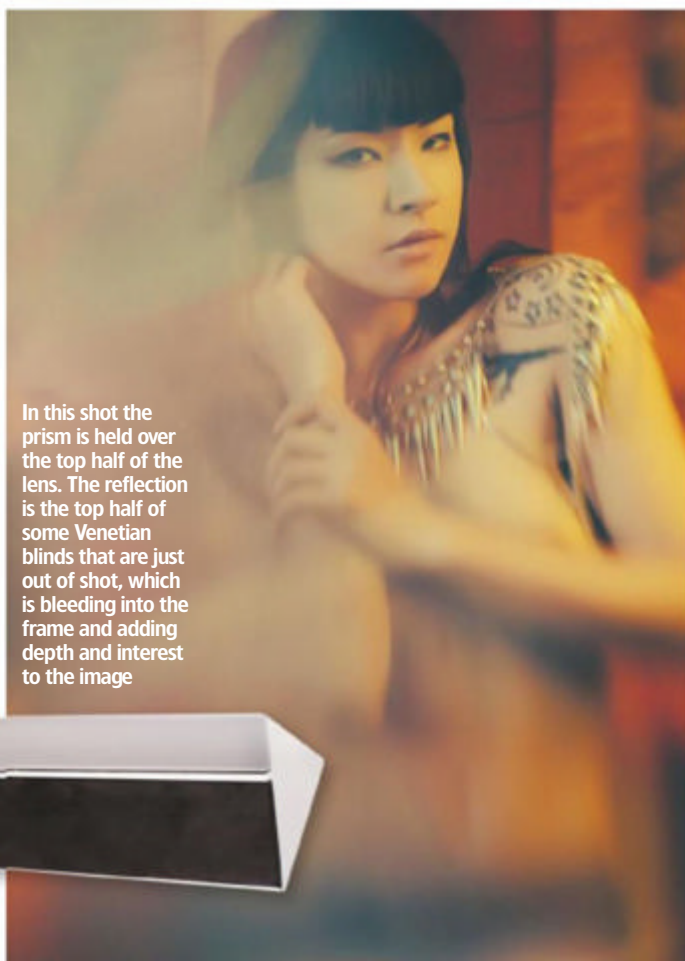
➤ This is one of the easiest lens-distortion techniques to implement. Keep a glass prism in your camera bag and when you've found the shot you want to take, simply hold the glass prism in front of your lens. As the light enters the prism it will refract and show the lens a sliver of a different scene. If you don't like the image the prism is showing, you can simply rotate the prism until you find a look that you do like.



The world around you

Let's start with the easiest technique, which involves you taking a look around you to see if there is anything that you think you could use to shoot through or around. Maybe you could simply recompose a shot so that something nearby is included in the corner of the frame. A glass door, a shiny chair or even something reflective like bare metal will all create interesting results, so long as you abide by one simple rule – a shallow depth of field.

If your whole scene is in focus it is going to be too busy, and generally an object that is in focus closer to the camera lens will always dominate the subject that is in the background. However, if you set your camera to a shallow aperture of around $f/2.8$ or wider, then so long as you focus on your subject in the background, the foreground will be thrown into a lovely soft focus, meaning that the viewer's attention will always go to your subject.



In this shot the prism is held over the top half of the lens. The reflection is the top half of some Venetian blinds that are just out of shot, which is bleeding into the frame and adding depth and interest to the image



This shot was taken through some net curtains and available glassware. A shallow depth of field ensures the foreground elements are completely out of focus

Top Tips

1 If you are planning to hold items in front of your lens like crystals and prisms, you have to shoot with a very shallow depth of field. If you don't, then both your subject and your distortion object will be in focus, resulting in the viewer's eye being confused as to what to look at.

2 When you are trying to throw your foreground objects out of focus, it can be easier to achieve this with a slightly longer lens. I wouldn't try this technique using a lens any wider than 50mm on a full-frame camera, as doing so may mean that your scene is too busy and it will be harder to get the smooth and creamy soft-focus foreground objects you're after.

3 Whether you are using objects that you have to hold in front of the camera, like crystals and glassware, or simply lens filters, you will achieve more interesting results by shining light back towards the lens. By shining light into the lens you are effectively lighting the object you are holding. This will create highlights and sparkles that appear as bokeh in your final image.

4 Don't be afraid to try different objects to shoot through, and if you're shooting with a shallow depth of field and lighting it correctly nearly anything can be used to great effect. Objects that work well are those that are transparent in some way and that are faceted, such as wine glasses and other glassware. The designs on glassware create highlight interest in the foreground of your shot.

5 When trying to create interest in a shot through lens distortions, think about what you're trying to achieve. Are you just trying to create depth or are you trying to lead your viewer's eye through an image by hiding distractions? Holding objects in front of the lens can create interest and mystery, but just be careful they don't overpower the subject.

Wine glass

➤ A humble wine glass or tumbler can be held in front of the lens to refract and distort the light. Try to find glass that has patterns cut into it or interesting stems, as these will produce the best results. One tip when using these is to try to have some light shining towards the lens as well, because this will catch on the facets of the glassware and cast highlights and sparkles onto the image.



By simply holding up a patterned wine glass to your lens, you can create striking refractions and distortion. Ensure you have some light directed back towards the lens



Technique LENS DISTORTION

Optical imperfections

Distortion techniques are fun to play with, but can be overpowering if not used sparingly. To avoid this, use a lens that displays optical imperfections or quirks rather than some of the modern expensive pin-sharp lenses we often use. While there are some old lenses you can experiment with, some purpose-built optics have distortion already built in, so every shot you take will have an individual look. Many modern lenses don't have those individual quirks that can enliven an image, but Lensbaby may well have

combined the best of both worlds with its new Velvet lens]. The Velvet 56mm has all the build qualities and functionality you would expect from a modern lens, but with the added bonus of its ability to capture a more nostalgic and interesting image. It has an artistic feel, and with a sharp centre and softer edges it is reminiscent of some vintage lenses.

Also, at some of the wider apertures, this lens creates a gorgeous milky look that acts like an in-built diffuser but without the loss of contrast, so in the right lighting you can create some truly engaging images.



Using specialist lenses like the Lensbaby Velvet can produce images that don't distract from the subject, leaving you with a very interesting yet clean and uncluttered image



By simply screwing a diffusion filter to the front of your lens, you can scatter the light that enters it to produce a lovely soft glow around the subject

Diffusion filters

Lens filters have become less popular since the introduction of digital photography, and some photographers feel that software alone can replace a lens filter. This is not true and sometimes the simplest choice is often the right one, as screwing a filter on the front of your lens is far quicker and easier than trying to recreate the look in Photoshop. I often carry around several diffusion filters in my bag, and once these are screwed onto my lens they scatter any light that enters the lens into a soft diffuse glow. This effect can be very useful in a studio if you want to add interest to your background through the introduction of lens flare.

GET THE LOOK



1 Set up the lighting

I've used classic clamshell lighting here with one Bowens beauty dish above and a small softbox fill-light below. You will need to add some light that will not only help to add shape to your model, but will also shine directly into the lens.

2 Direct light

As we are trying to create flare, it is important that light shines into the lens but is just out of shot. Here I have positioned two gridded flash heads behind the model that are pointing back towards the camera and lighting the model's hair.



3 Add colour

To introduce some interest and colour to the shot, I have added coloured gels to the two backlights. I have used orange and blue as they are complementary colours and work well together in an image.

Lensbaby

➤ Shooting through various transparent objects is a great way to experiment with lens distortions, but if you want to get more consistent results every time you may want to invest in the right tool for the job and get the lens itself to do the hard work for you. Thankfully, specialist companies like Lensbaby can fulfil all your artistic desires when it comes to lens distortions and there are a host of specialist lenses for every occasion.

One of my favourites is the Lensbaby Composer Pro Sweet 50 optic. I have used this lens for many years to create dramatic portraits, and with a little practice it can create some very interesting results quickly and easily. The Composer Pro works by splitting the lens barrel on a ball joint, resulting in a tilted plane of focus. This means that you can focus on a person's face, and then tilt the lens to throw the bottom half of the image out of focus. It's great for leading the viewer's eye through an image.

The Lensbaby Composer Pro is used here to draw the viewer's eye up to the subject's face. By tilting the lens, you can throw the bottom half of the image out of focus, leaving the main subject unaffected

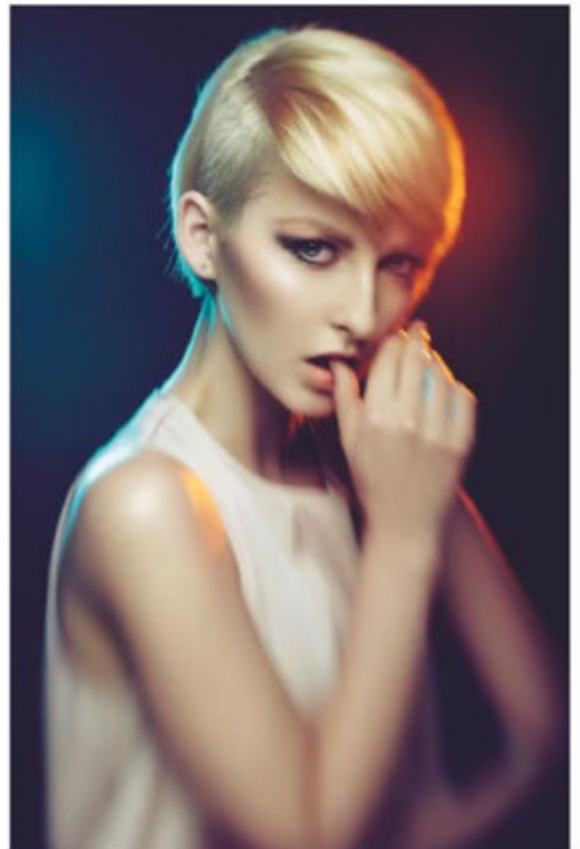


4 Diffusion

➤ Now the fun begins because all I have done here is add a diffusion filter to the lens of my camera. The diffusion filter is scattering the coloured light as it enters my lens, giving this fantastic flare effect.

5 Shoot-through

➤ To finish off the look, I have used the Lensbaby Composer Pro Sweet 50. You can see how it blurs the bottom of the image, drawing the viewer's attention right up to the focused area of the model's eyes.





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LETTER OF THE WEEK

On deaf ears

I enjoyed Callum McInerney-Riley's piece on photographing a rock gig with the Olympus OM-D E-M5 Mark II (*Rock 'n' roll star*, AP 9 May).

However, there was something missing from his kit bag – a set of good-quality earplugs. I recently went to photograph my son's AC/DC tribute band in a local pub. I'm no rock fan and was left feeling that when the world ends it won't make half as much noise as I heard that night, but thankfully the post-gig ringing in my ears has at last ceased. My son loved my photos and wants me to take more. I've agreed, but wouldn't dream of doing so without adequate ear protection. My plea for my son's band to follow suit fell on what



© CALLUM MCINERNEY-RILEY

Earplugs are vital pieces of kit for gig photographers

aren't-yet-deaf ears, but I fear one day will be. Anyone working in a noisy environment requires ear protection. Earplugs for photographers who shoot gig pictures are every bit as important as their camera.

**Adam Irving,
Tyne and Wear**

As a photographer I always wear earplugs when photographing gigs, but when I was in a band I

hated the things. I guess as I was trying to concentrate on the music, I didn't notice how loud it was. Your son should heed your advice – my hearing definitely deteriorated as a result of standing next to a bass amp and a drummer, and that wasn't half as loud as when standing in front of the stage. Photographers take note – Richard Sibley, deputy editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.
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Foreign objects

Recently I found that it was taking several attempts to get one of my cameras to retain the SD card when inserting it. A look in the slot did not reveal any foreign object causing an obstruction, but it was difficult to see inside even with the aid of a torch. The problem got worse and eventually the card would not stay in the slot at all, so I presumed that the mechanism that held it was faulty, as the camera was a few years old. However, I decided to have a final look.

Fortunately, it was a very bright sunny day and I was standing near a window. With the aid of a magnifying glass, I

was able to obtain a clear view inside the SD card slot and I saw a tiny blue sliver. I removed the battery and carefully flicked the object with a long pin. When it fell onto the windowsill, I realised that it was one of the small insulating strips that lie between the contacts at the bottom of SD cards.

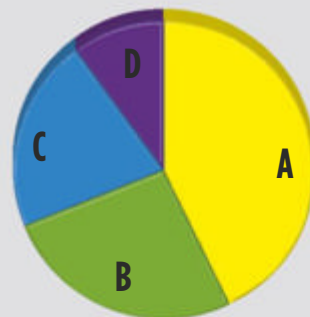
I dread to think what damage could have occurred and offer this information in the hope that it may prevent other readers having the same experience and possible damage to their cameras. I now check my SD cards every time I insert them.

David Richards, Dumfries

I have had the small plastic guides between on the SD card contacts fray, bend or snap off, but thankfully never actually into the camera. It is always worth taking extra care when you insert an SD card. Never force it, as chances are you have inserted it the wrong way round. When these bits of plastic have come off, or become frayed, it is worth noting that the card has still always worked – Richard Sibley, deputy editor

Safety belt

While thanking Gerry Rayner for reminding us about security on our camera



In AP 9 May we asked

Have you ever attempted food photography?

And you answered

1 Yes, I have used food as an image subject	43%
2 No, it is of no interest to me	26%
3 No, I'd rather be eating it	21%
4 Yes, if you count snapping my dinner for social media	10%

What you said

'Yes, if a couple of pieces of toast, a glass of orange juice and a cup of black coffee counts. Mostly I tend only to eat the stuff, which is my biggest failing'

'Well, I've never used a plate camera, but I've exposed a roll or two!'

'No, I never attempt food photography. Bad food is not worth photographing (except I suppose if you want to use it to support a complaint). I would never let good food spoil or go cold, or get warm in the case of ice-cream creations'

'Yes, and it needs careful planning for the right look – composition and lighting combined with colours and plate-appeal. The slightest shift to the angle can make a difference'

Join the debate on the AP forum

This week we ask...

Have you ever shot through, or put a non-photographic accessory in front of a lens to create a particular effect?

Vote online www.amateurphotographer.co.uk

Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to www.facebook.com/AmateurPhotographerMagazine. Forum members can also enter via the Forum.



The 9 May issue's cover is from 4 January 1889. The winner is Bryan Metters from Lancashire, whose correct guess was the first drawn at random

straps (AP 2 May), it is fair to mention that Black Rapid has been selling such accessories for its excellent camera straps for some time now. Prior to the availability of said accessories, I used (and still use) an old wrist strap attached as normal to the camera lug on one end, and an aluminium karabiner attached to the sling strap, which gives me peace of mind, as I am paranoid about damaging my gear.

Vic Sciberras, via email

Black Rapid is one of a number of manufacturers that makes excellent straps with an added element of security. I remember being particularly worried about getting my camera stolen on holiday. So as well as my shoulder strap I also used a wrist strap, just in case someone tries to swipe it from my shoulder – Richard Sibley, deputy editor

In the detail

I fully endorse the recent comments made in *Inbox* about keeping prints of photographs. May I also add that they are more likely to be appreciated by descendants and future generations if they also include context: who is in the photo; where and when was it taken; and how it was



Gordon Montgomery's image of a field mouse taking the bread

taken. It would be easy using metadata, but perhaps even why was it taken could be illuminating.

Software such as Lightroom has the facility to provide information on the print. Lower-tech solutions include writing on the reverse of the print or on a piece of paper and keeping both together in a slip-in album.

An archaeologist would maintain that the value of a found artefact is considerably enhanced by knowledge of its context: where found, in what conditions and so on. So it is with photographs – even those backed up to clouds and multiple hard drives.

Chris Cooke, via email

Even if it is just for keeping

track of our own digital images, metadata and keywords can be powerful and extremely useful tools – Richard Sibley, deputy editor

Food for thought

The image above is not an example of great photography, but I just thought it was an unusual natural shot. The photograph was taken in my back garden last summer with my Panasonic Lumix DMC-TZ30. A piece of bread was put out to attract the birds with a view to photographing them. However, the field mouse decided to compete and drag the bread away for its own use.

Gordon Montgomery, via email

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FROM **Amateur
Photographer**

New horizons

Paul Gallagher photographed landscapes in black & white on large-format kit for 25 years, but now shoots colour on a DSLR. Photographers have to evolve, he tells **David Clark**

Paul Gallagher believes that one of the most exciting things about being a photographer is to re-invent yourself, or at least to allow yourself to develop. 'As a photographer, you've got to do that,' he says. 'I look at images I took ten years ago and I wouldn't put them on my wall now. I've left that point behind and moved forward. Change gives you the stimulus to continue exploring.'

Paul speaks as someone whose photography has undergone a number of changes during the past few years. He was a confirmed film

user who moved to digital capture; a large-format camera enthusiast who downsized to a DSLR; and an exclusively black & white photographer who changed to shooting in colour.

However, some things don't change. He still loves photographing wild and remote landscapes, and he continues to shoot with the same fastidious attention to detail as he did in his large-format years.

Paul became a photographer almost three decades ago, after studying graphic design and photography at Southport College, Merseyside. Afterwards, he worked

Right: With the camera on the boardwalk edge, Paul got the diagonals he needed with the steel beams pushing out into the reflected clouds

Below: Reynisdrangar, Iceland. 'The pillars in the sea came and went with the passing cloud,' says Paul. 'The main challenge was the sea spray building up on my filters'





Paul's Walker Titan XL 5x4 and his new camera of choice, a Nikon D800E

as an assistant in a commercial studio in Liverpool, where he began using an MPP 5x4in camera for architectural work and product shots. He took to the format immediately, loving the precisely engineered equipment, the methodical process and the outstanding quality of the results.

Paul also used 5x4in kit for his personal landscape work and predominantly concentrated on the landscapes of northern England and Scotland, later using a hand-made Walker Titan XL. During the 2000s, while digital kit grew massively in popularity and came to dominate photography, Paul opted to stay with the high-quality traditional methods he loved using. He dabbled in digital with a Nikon D700, but 5x4 was still king. That all changed in 2012, when the 36.3-million-pixel Nikon D800E was released. For Paul, this camera was a game-changer.

New era

'Even after using 5x4 for so many years, I found the quality of the images produced by the D800E was astounding,' Paul says. 'Until then, nothing came close, but I could instantly see that digital had reached a point where it was as good as – or better than – 5x4 film.'

While Paul's large-format kit gathered dust, he started going on shoots with his new, 50% lighter kit bag. However, old habits die hard, and although the camera offered a range of state-of-the-art, hi-tech functions, Paul proceeded to cheerfully ignore most of them.



'The ice in this Iceland lagoon is in a constant state of flux. The blues are astounding,' says Paul



Paul used a long lens to 'compartmentalise' this forest scene

'I shot negative film on the rare occasions I shot colour, because the colours were more muted'

▶ 'To be a large-format photographer is to be completely and utterly fastidious, and to have a systematic approach to everything,' he says. 'That has to become second nature, or you're not concentrating on what you're photographing.'

'As soon as I got the D800E, I put it entirely on manual, so I could have full control over the exposure and aperture settings. I set it at ISO 100 for maximum quality and only shot raw files. In other words, I used exactly the same approach and methods I used with 5x4. I use the same process now and still shoot no more than 20 images a day.'

Transition to colour

Although Paul had used black & white film almost exclusively for many years, moving to digital encouraged him to incorporate colour in his images. Previously, he thought colour was an unnecessary addition to images and had a particular dislike for Fujifilm Velvia.

'I only ever shot ten sheets of Velvia in my professional career,' he says. 'I remember looking at the images and thinking the colours were so gaudy and saturated. I really didn't like it and I was one of the few pros who didn't shed a tear

when Velvia was discontinued. I shot negative film on the rare occasions I shot colour, because the colours were so much more muted.'

However, digital capture made Paul completely reassess his attitude towards colour.

'As I was starting to shoot with digital platforms, rather than black & white film stock, my benchmark then was a raw file and full colour. I got to a stage where I was looking at raw files and thinking, do I really need to remove the colour? Maybe I should start exploring the colour information. So I started slowly and gingerly experimenting with leaving the images in colour.'

'I think going from colour to black & white is a difficult process because you're removing something that you're used to seeing in real life. However, going the other way, from black & white, in which I've just used form, line, texture, tonality and luminosity, was very different. I could still use the same recipe, if you like, but I was just allowing myself to add a little more spice and seasoning to the ingredients.'

New landscapes

In addition to the technical changes in Paul's work, he also



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Perspective control

Paul explains how a tilt-and-shift lens aided his new digital approach

WHEN Paul moved to digital, the one thing he says he could not do without was the camera movements on a 5x4 that allowed him to alter the plane of focus and achieve front-to-back sharpness in his images. However, he found he could achieve similar results by using the Nikon PC-E Nikkor 24mm f/3.5D ED lens.

The perspective control (or tilt-and-shift) lens allows you to tilt the front of the lens forward, enabling you to alter the plane of focus. If you turn it through 45°, the 'tilt' function becomes 'swing', which allows you to alter the plane of focus from side-to-side. The tilt-and-shift is often regarded as a lens for architectural photography, as the movements also allow the user to correct converging verticals in-camera.

'Regardless of what it says on the label, I wanted to use the "tilt" function of the lens for my landscape work,' says Paul. 'I'd used tilt in virtually every landscape I'd ever done and felt handicapped without it. However much you stop down a conventional 24mm lens, you can't get the degree of sharpness throughout the image that's possible with a tilt-and-shift lens. It's just physics.'

The 24mm PC-E lens remains Paul's main workhorse lens. His other lenses are a 70-200mm f/2.8, which he mainly uses for woodland shots, and a 16-35mm f/4, which he specifically bought for photographing the northern lights in Norway. Generally, Paul avoids using zoom lenses. 'I firmly believe that the best zoom lens is your legs,' he says.



➤ started exploring landscapes beyond his beloved north of England and Scotland. He was particularly drawn to the austere beauty of Lofoten in Norway. The mountainous archipelago, located inside the Arctic Circle, and its muted colour palette, mainly consisting of blues and greys, was ideal for Paul to explore his use of colour.

'In the Lofoten environment, moving from large format to DSLR and from black & white to colour, all came together,' he says. 'The landscape is similar to Iceland and it's predominantly coastline, but the quality of light is quite different from Iceland.'

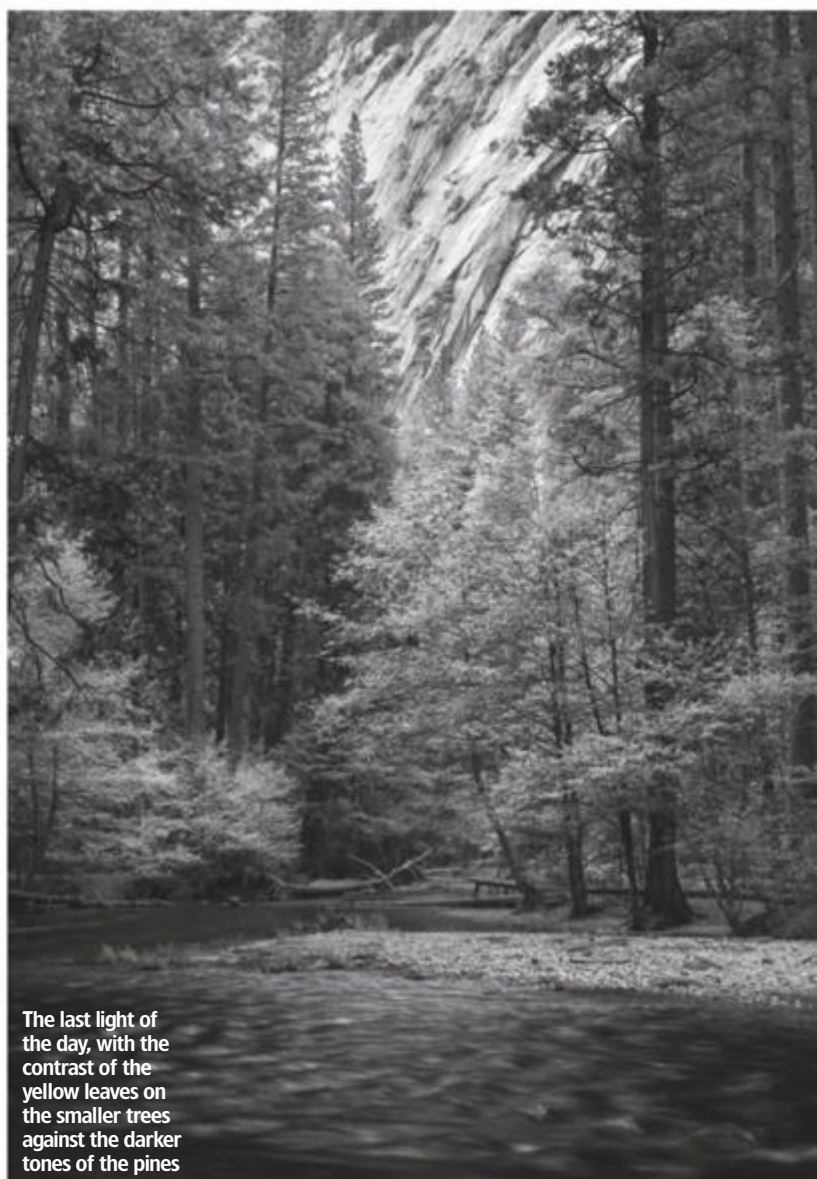
Although he visited popular tourist areas, Paul couldn't wait to get as far away from them as possible.

'I'm not one for shooting the obvious subjects, so when I first went there, I got a road map and





Paul thought the play of light on the foreground grasses and the curve of the field were beautiful



The last light of the day, with the contrast of the yellow leaves on the smaller trees against the darker tones of the pines

'This shot was taken just after a blizzard in Lofoten,' says Paul. 'There was another storm imminent, hence the black skies. I had to work fast'

just explored tiny back roads and dirt tracks, and often ended up somewhere very remote. This made me feel very isolated, but it also allowed me to soak up the place.

'I did go to the famous places, such as the village of Reine, and they are absolutely beautiful, but I was always drawn back to somewhere that was off the beaten track. It's a really fascinating place and the weather changes all the time, radically transforming the appearance of the landscape. If you braved the worst weather and got breaks in the blizzards, the landscape and environment came into its own fantastically well. It was absolutely staggering.'

Paul's Lofoten images, some of which are featured on these pages, show that the introduction of colour has done nothing to lessen the impact of his work. Deserted, ice-strewn beaches, rocky outcrops, distant mountains and stormy skies



Paul is one of the UK's leading landscape photographers. He has produced two books of photographs, *Aspects of Expression* (2008) and *Chords of Grey* (2010). A new book on infrared photography will be published later this year. He regularly runs tours and workshops through his company Aspect2i (www.aspect2i.co.uk). To see more, go to www.paulgallagher.co.uk

predominate in images that are both technically accomplished and emotional, and which distil the essence of these remote locations.

This portfolio of work has been very well received and marks the beginning of a new and productive period in Paul's photography. He continues to shoot black & white as well as colour, but now feels comfortable using both.

'For me, this period has been about allowing my work to naturally evolve, but not to force it,' he explains. 'I just decided to try it and I'm very excited by the results.'

'I think that if you do it that way, your work still retains its visual signature. You're still shooting the same kind of image, but with a little bit of icing on the cake. My aim is that my work will continue to evolve as time goes by. Heaven forbid that I'm still doing the same things in 15 or 20 years' time.'



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Photographs by Tony Hurst



NIKON M RANGEFINDER CAMERA - A VERY EARLY EXAMPLE

In 1948 Nikon's very first camera, the Nikon Model One, was destined for only a brief production run. Its 24 x 32mm format proved unpopular with the GHQ of the Occupation Forces under General MacArthur, who would not allow the camera to be exported to the USA because the 24 x 32mm format was not compatible with Kodachrome slide mounts. It was replaced by the Nikon M (the M standing for mutatio – Latin for change or alteration). The M used a 24 x 34mm format, but it was still smaller than the 36 x 24mm employed by Leica. In addition Nikon added the letter 'M' before the serial number which is the only time they ever identified one of their rangefinder cameras. According to factory records, the first Nikon M was camera M609760 assembled in August 1949. The camera is marked "Made in Occupied Japan" on the base, a sign of the times following the 1945 Armistice and the US occupation of Japan which lasted from the summer of 1945 through Spring 1952. The number of this very rare example is M609769, which is possibly the 10th production camera! It is complete with a 5cm f/2 Nikkor-HC collapsible lens.



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Those who can... **teach**

Photo workshops combined with holidays are big business. Three respected course leaders share their experience and tips with **Tom Smallwood**

Photography workshops and holidays are now an important income stream for professional photographers and serious amateurs, particularly for those specialising in popular genres like landscape and travel. As AP readers know only too well, landscape and travel photographers have been hit by a perfect storm: a glut of cheap images online, shrinking commissions from publishers and plunging stock-library revenue. It's therefore not surprising that more and more are turning to teaching to help pay the bills. So what is it like to run a photo workshop in the UK and abroad, and what pitfalls do you need to watch out for? We asked three well-established course leaders to share their insights and cautionary tales.

© STEVE DOWNEY

Running a photo workshop can be a good way to generate extra income

David is a regular tutor with Light and Land

David Clapp



LANDSCAPE and travel specialist David Clapp is a regular tutor for Light and Land, one of the UK's biggest photography-training companies. He also runs his own workshops. Like many professionals, he started running courses in the last decade.

'I began in 2009 and did some one-to-one tuition before joining forces with landscape pro Antony Spencer and taking photographers to shoot the northern lights in Norway,' he says. 'It became the blueprint for workshops all over the world.'

David has learned to take the time to assess his students as they work. 'I leave people to enjoy the location and then observe how they approach their

© DAVID CLAPP



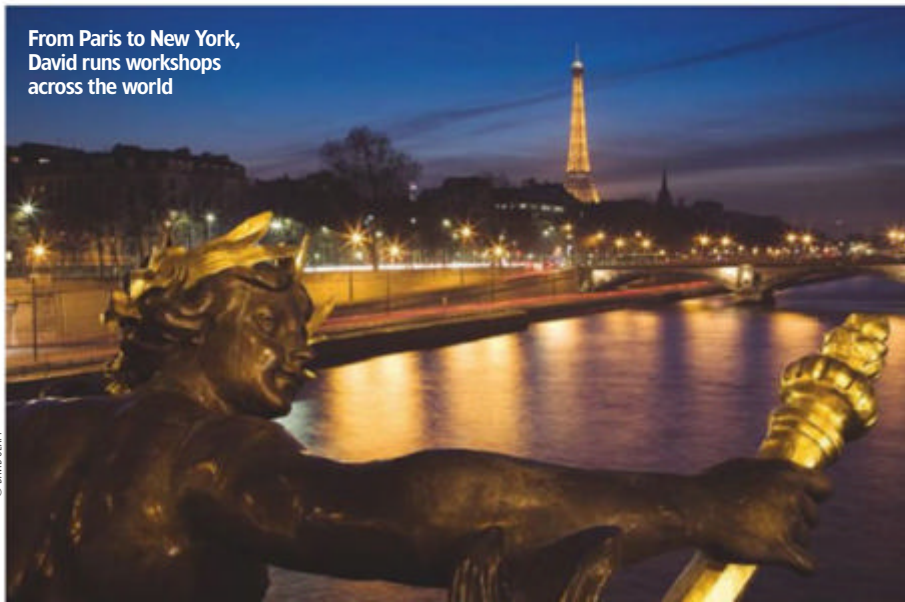
photography. Then, after a day or two, I can identify their strengths and weaknesses. It's a good idea to let participants settle in, as I find they become more inspired to learn and progress.'

David also thinks it's crucial that the tutor finds time to take photographs themselves. 'Participants are often very interested to see how you approach a subject,' he adds. 'If they find out, after 45 minutes of discussion and wandering, that you still haven't taken a single shot, it's not very inspiring.'

'If you raise the bar higher and higher, and finally take the strongest shot possible, they can see the effort and the determination required. None of this is possible without your own gear and it also shows clients the potential in using interesting and more technical optics. You can open the door to higher thinking by shooting alongside the workshop.'

Visit www.davidclapp.co.uk.

**From Paris to New York,
David runs workshops
across the world**



© DAVID CLAPP



Landscape photography courses are very popular

© DAVID NOTON

David Noton



DAVID Noton is an eminent photographer-cum-course leader, a prolific author and an Ambassador for Canon. He reckons it's very much a case of buyer beware when it comes to photography workshops. 'There are far too many people running workshops who aren't really qualified, and some people use workshops to fund their own overseas trips,' he reflects. 'This is not on. You

have to be focused on your students, not your own needs.'

David started his workshops in 2007 to provide an extra income stream, and he was also getting lots of requests to teach. 'I only do a handful [of workshops] a year,' he says. 'Students are paying good money, so I have to give it my all and be fresh and enthusiastic. I'd get jaded if I was doing one a week.'

How does David cope with students of different levels of ability? 'It's not such a problem on my workshops as the focus is more orientated towards how we use our eyes – planning and predicting the light, and being in the right place at the right time,' he says. 'These skills are relevant to all levels. That said, I do one-to-ones with individuals, and we also have group tutorials on exposure, how to use a tripod and filters, and so on.'

David's advertising and marketing is done through his website and social media channels, and getting the proper insurance is crucial. 'You have a big responsibility to your students, especially as we are going to places like Iceland in the winter,' he adds. 'You watch out for your students all the time.'

Visit www.davidnoton.com



Learning about the interplay of light and subject is a key element

© DAVID NOTON

Steve ensures that the experience is first and foremost a holiday



© STEVE DINEY



Experiencing new cultures provides rich inspiration



© STEVE DAVEY

Tips for budding course leaders

1 Don't assume that just because you are a good photographer you're a good teacher. It may be worth doing a course in teaching adults. The TES has a useful article at bit.ly/teachadults or contact your local adult education college for more advice.

2 Don't expect students to flock to you. You need to raise your profile by winning a competition, getting published or writing a book. It's also a good idea to establish a strong following on social media. This is invaluable for marketing.

3 Getting an Associate or Fellow distinction from a national photographic society or professional body will also add to your credibility when you are attracting people to book workshops with you.

4 Proper third-party and public-liability insurance is essential, so contact a photography insurance specialist for advice. Getting students to simply sign a disclaimer will *not* suffice.

5 For ambitious overseas trips, it pays to team up with an established travel company. Steve Davey works with Intrepid Travel (www.intrepidtravel.com), but many others run photo tours with specialist tutors, including Authentic Adventures (www.authenticadventures.co.uk).

© STEVE DAVEY

Steve Davey



AS DAVID Noton mentioned (left), the issue of insurance and protection for students becomes even more pressing when planning overseas workshops. Steve Davey, a regular contributor to travel magazines and author of *Footprint Travel Photography*, knows all too well what can go wrong.

'A student on a recent course I did in Burma went on to Vietnam, got hit by a motorbike and ended up in hospital,' he explains. 'Fortunately, she was well looked after, as I do my trips in conjunction with Intrepid Travel, who have the local operations staff to sort out visa extensions and liaise with the insurance company.'

Steve reckons any travel photographer who's serious about running overseas courses needs to team up with a travel company. 'The UK market is so restrictive, as you can't legally sell a flight and a tour unless you have got full industry bonding,' he says. 'What's more, you lay yourself open to massive costs if things go wrong, both financially and morally.'

You can get everyone to pay for their own flights and insurance and just charge for tuition, but Steve says this isn't ideal. 'There is always a problem over arrangements and a struggle to get everyone into the same hotel, but again, most of all there is a bit of an issue over liabilities if anything goes wrong.'

Once the logistics are sorted out, Steve finds the best way to promote his courses is through mailing-list marketing. 'I cut a deal with a travel show, whereby they promoted a PDF I was giving away to people in return for joining my mailing list,' adds Steve. 'I got about 2,500 extra names, and I find

mailing lists a more effective way of marketing than advertising or being featured in the national press.'

Steve is also adamant that the course leader needs to be taking photos. 'The group wants to see how I work, particularly somewhere like a street market, where you can't line everyone up in front of a stall as if they were shooting a landscape,' he explains. 'I wouldn't trust a course leader who didn't once pick up their camera.'

Not just about images

As well as the photography, Steve is always mindful that it is a holiday. 'I want people to immerse themselves in the country and have a good time,' he says. 'If they don't, then I consider I have failed, irrespective of how good the photographs are. As one recent client summed it up, "Your love of photography and travel is infectious and I can honestly say I have never laughed or learned so much on a holiday before!" That pretty much sums up what I am trying to achieve.'

Visit www.stevedavey.com



Students take on board Steve's years of experience

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GOING ABSTRACT

It's been another great round for APOY 2015. Here are the top 30 images from round 2 **Going Abstract**

Paul Cooper from Hereford is the winner of our Going Abstract round of APOY 2015. Paul will receive a Sigma 18-35mm f/1.8 DC HSM | A lens with a Sigma EF-610 DG Super flashgun and a Sigma USB Dock. That's a total retail value of £1,099.97.

The Sigma 18-35mm f/1.8 DC HSM | A is the first zoom lens ever to achieve a maximum aperture of f/1.8 throughout the zoom range. It is a wide-aperture, standard zoom lens for DSLR cameras with APS-C-sized sensors. The lens has a focal range equivalent to 27-52.5mm in 35mm format and can cover the angles of view of multiple fixed-focal-length lenses. The lens integrates four aspherical elements into its construction, as well as five Special Low Dispersion (SLD) glass elements to help minimise various aberrations and distortions throughout the zoom range, while also providing greater image sharpness and clarity.

The Sigma EF-610 DG Super flashgun has a guide number (GN)

of 61m @ ISO 100 and is designed to work with the latest TTL auto-exposure systems of all popular manufacturers' digital and film SLRs, while its multifunctional shoe-mount-type flash will work with digital SLR cameras from most popular manufacturers. Among the diverse features of this flash are the autozoom function, which sets the illumination angle in accordance with the focal length of the lens from 24-105mm; TTL exposure control, which automatically regulates the amount of light; swivel-head functions; and light catch panel, which can create a catchlight in the eyes of the subject when the bounce flash mode is activated.

The Sigma USB Dock enables photographers to update firmware (meaning their lens is never 'out of date') and customise features of the lens, such as focus, via Sigma Optimization Pro software, which is available as a free download from Sigma's website. Users can update using easy-to-operate on-screen controls to suit their preferences.



1st

1 Paul Cooper Hereford 50pts
Canon EOS 5D Mark II, 28-300mm, 180secs at f/8, ISO 200, Big Stopper ND filter, tripod
When we featured an abstract round in APOY 2013, we were overwhelmed by the response. With this in mind, we knew we had to include an abstract round for 2015. This winning image from Paul Cooper succeeds in that it takes a mundane outdoor pool scene and renders it unfamiliar. Paul used a Big Stopper ND filter and Color Efex Pro to give the picture a weird abstract quality. What's particularly nice is the consistency of tone – the background is actually the ocean.

The 2015 leaderboard

This early on in the competition offers no hints as to how the contest will progress. Steven Reid and Svetlana Volkova are in joint first place, pushing Dave Stewart into joint third position with Paul Cooper. Chris Ducker is joint fifth with Matt Emmett.

1	Steven Reid	53pts	5	Matt Emmett	49pts
1	Svetlana Volkova	53pts	7	Michael Marsh	48pts
3	Dave Stewart	50pts	7	Steve Beckett	48pts
3	Paul Cooper	50pts	9	Alexey Samoylenko	47pts
5	Chris Ducker	49pts	9	Alireza Teimoury	47pts

2





2nd

2 Chris Ducker
Dublin 49pts

Nikon D300, 70-200mm, 1/25sec
at f/5.6, ISO 200

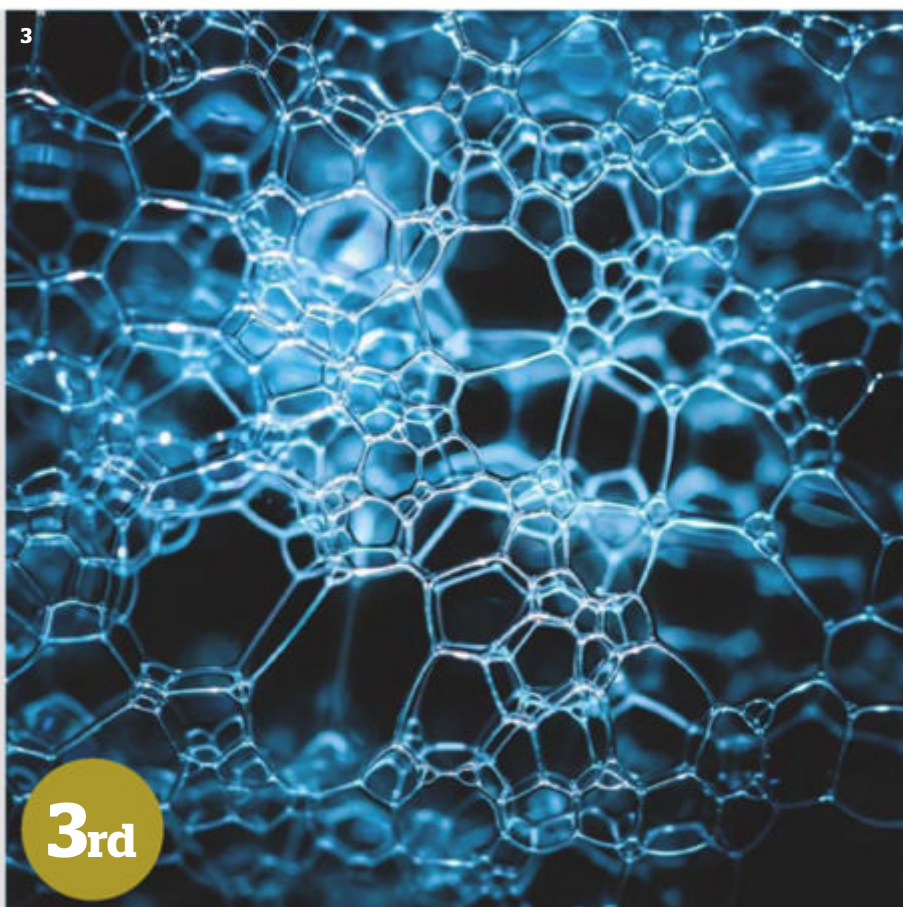
Chris's shot of a Yorkshire terrier certainly gave Paul's winning image a run for its money. It's a brilliant capture that straddles the border between abstract and portraiture. Chris has taken his shot at the optimum moment – meaning we have the right amount of detail for viewers to register that they are seeing a face.

3 Steve Beckett
Bucks 48pts

Nikon D7000, 85mm, 1/160sec at f/8,
ISO 200, Speedlight

'The shot is of some bubbles from washing-up liquid backlit by a single Speedlight,' says Steve. 'I took a number of shots, with some taken with the white balance set to tungsten in order to give the image a blue tone. In the case of this image, I took it with the correct white balance, but adjusted it to tungsten in Lightroom to achieve the same effect.'

3



3rd

4 Alexey Samoylenko Ukraine 47pts

Nikon D2Xs, 12-24mm, 1/30sec at f/11, ISO 400

The great outdoors is a generous hotbed of incredible abstracts. Here we see the patterns found around a mud volcano – a natural formation caused by mud and gas

5 Martin Rawle Cardiff 46pts

Fujifilm XF1, 14mm, 1/85sec at f/4.5, ISO 400

Abstract images can also be found in the everyday urban environment as we see here in this shot of a window grille to let light into the basement of a store in the arcades in Cardiff

6 Penny Halsall Oxfordshire 45pts

Panasonic Lumix DMC-FS28, 5mm, 1/125sec at f/3.1, ISO 100

'This image was caught on a rainy day, when oil was washing down through a puddle on Tarmac,' says Penny, of this cosmological-looking image

7 Paul Robertson Liverpool 44pts

Olympus OM-D E-M1, 12-40mm, 1/400sec at f/5.6, ISO 200

This image of the Whittle Arch in Coventry features a nice repetition of form in the aircraft contrails

8 Karen Wilkinson Lincolnshire 43pts

Fuji X-Pro1, 60mm, 1/8sec at f/11, ISO 200

Karen took this shot after noticing the light over the kitchen worktop shining through a cabbage leaf. A simple, everyday object becomes extraordinary

9 Chris Whitelaw Isle of Harris 42pts

Canon EOS 500D, 18-55mm, 3.2secs at f/11, ISO 100, black & white filter

The setting sun across a bay forms a striking canvas of rich colour and form. The scene appears almost painterly, as if an artist has delicately swept a brush across a canvas

10 Aaron Yeoman North Yorkshire 41pts

Sony Alpha 99, 17-35mm, 8secs at f/16, ISO 100

By angling the camera up, Aaron has achieved a dizzying shot of a wooden spiral staircase

11 Christopher Day Warwickshire 40pts

Canon EOS 5D Mark II, 24-105mm, 1/6sec at f/11, ISO 100

This abstract image is the result of Christopher intentionally shifting his camera while capturing these bare trees scorched by wildfire

12 Greg Clucas Cheshire 39pts

Panasonic Lumix DMC-FZ150, 28-600mm with Raynox 250 macro lens attachment, 1/25sec at f/5.2, ISO 100

Again we see the virtues of cabbage, this time with added water droplets. The fall-off of focus in the background adds depth to the image

13 Bertrand Chombart France 38pts

Nikon D800, 35mm, 299secs at f/13, ISO 800

The smooth curves of the building work perfectly with the reflected light, while the multiple grids of the windows are also a strong example of how to employ interesting and unusual leading lines in your images

14 Alan Warriner Tyne and Wear 37pts

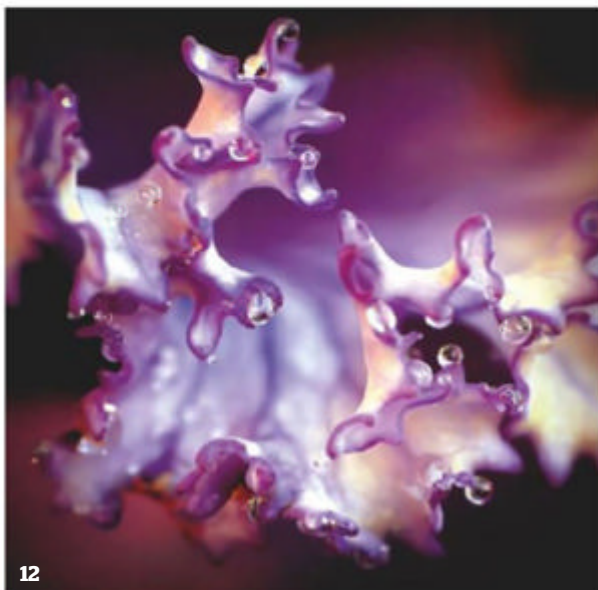
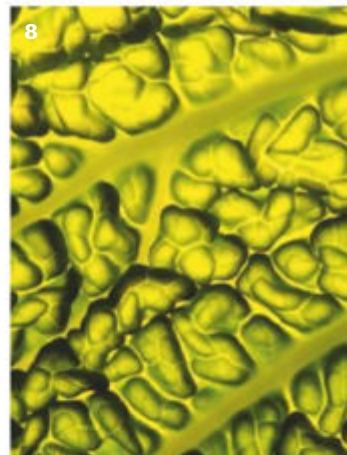
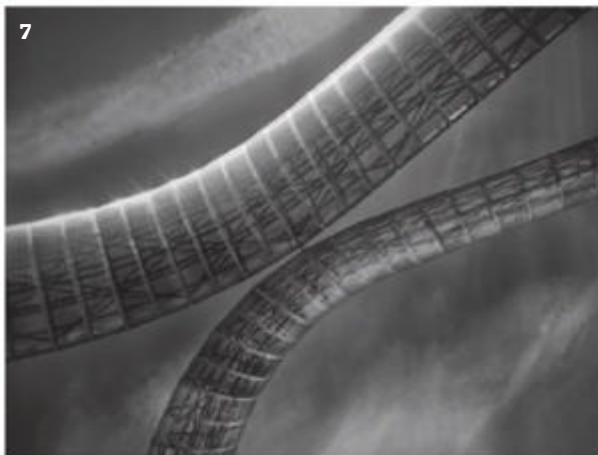
Canon EOS 50D, 10-22mm, 1/50sec at f/5.6, ISO 200

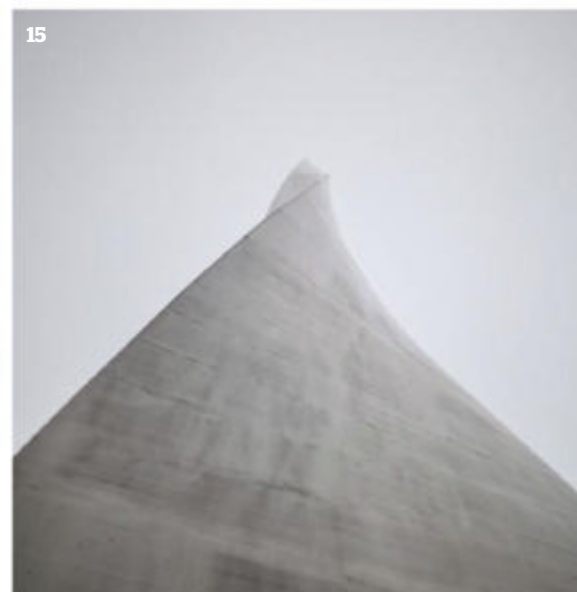
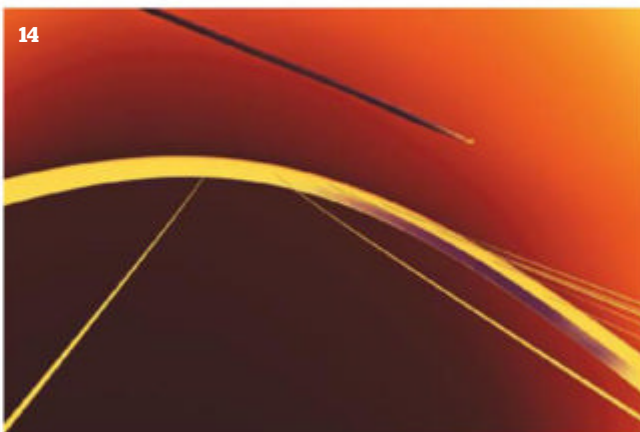
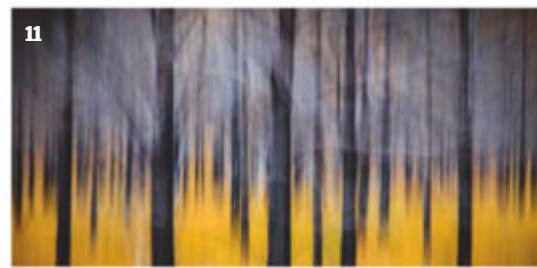
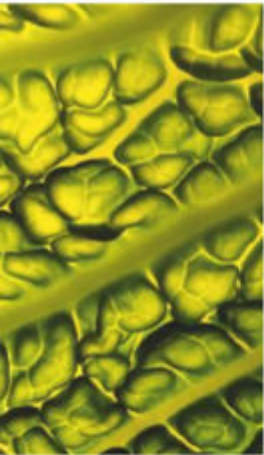
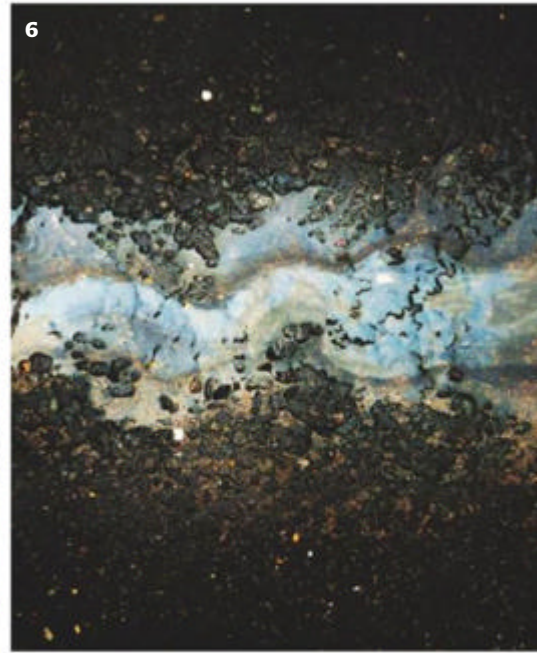
This vividly coloured image shows an aircraft passing over the Gateshead Millennium Bridge

15 Piero Serra Greater London 36pts

Nikon D5100, 35mm, 1/3200sec at f/1.8, ISO 100

Piero has found a fascinating structure near the Millennium Dome in London. The twisted steel sculpture fades into the mist; a condition that has created a subtle gradient throughout





16 John Phelan Ireland 35pts

Fujifilm FinePix S6800, 1/2000sec at f/4.1, ISO 100

A water droplet falls from a tap onto an orange. The background is a psychedelic image that John found online and printed

17 Mark Cornick Greater London 34pts

Canon EOS 550D, 10-20mm, 30secs at f/22, ISO 100, Big Stopper ND filter

Mark has observed and captured the patterns and symmetry when looking inside a pylon

18 Martin Shepherd Norfolk 33pts

Nikon D90, 18-200mm, 20secs at f/11, ISO 200

Martin has called his monochromatic image 'Sorry Love, I Burned the Noodles'

19 Stephen Bolton Greater Manchester 32pts

Canon EOS 5D Mark III, 24-105mm, 1/100sec at f/14, ISO 100

Here we see an upside-down glass of water against a printed background. Stephen lit it using a light tent with flashes at left and right

20 Christophe Lemieux France 31pts

Canon EOS 5D Mark II, 70-200mm, 140secs at f/2.8, ISO 400

The bleeding hues of a sunset in Taiwan are a wonderful and evocative sight

21 Tom Lowe Tyne and Wear 30pts

Canon EOS 6D, 24-105mm, 1/50sec at f/11, ISO 1600

These limpets lining the rock crags on the coast look almost like shark's teeth

22 Matt Emmett Berkshire 29pts

Canon EOS 7D, 10-22mm, 1/6sec at f/22, ISO 100

Here we see a mosaic pattern found by looking straight up through the shattered glass atrium of an abandoned administration building

23 Diego Ferreira Portugal 28pts

Olympus OM-D EM-5, 12-50mm, 1/250sec at f/7.1, ISO 200

Geometric forms and monochrome are perfect partners in this graphic shot

24 Kyle Bonallo Edinburgh 27pts

Canon EOS 650D, 17-70mm, 1/60sec at f/4, ISO 100

A simple and beautiful image of ice frozen on a footpath on the Pentland Hills in Scotland

25 Adrian Wai London 26pts

Ricoh GR, 18.3mm, 1/125sec at f/4, ISO 4500

Here we find an accomplished double exposure taken in a Hong Kong train station

26 Anna Hally Dublin 25pts

Canon EOS 6D, 17-40mm, 1/80sec at f/8, ISO 100

Anna has honed in on the intersecting lines of Dublin's Samuel Beckett bridge to get this image

27 Steven Reid Wiltshire 24pts

Canon EOS 5D Mark II, 24-70mm, 1/125sec at f/5, ISO 100

Steven was helping the crew of the Metz Hot Air Balloon Festival in France while he captured this unusual and colourful image

28 Louis Little London 23pts

Polaroid Land Camera, Impossible Project Color 600

This image was six months in the making. Louis took the picture and then submerged it in water

29 Christos Tsitouridis Greece 22pts

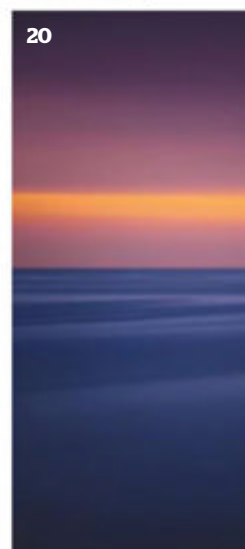
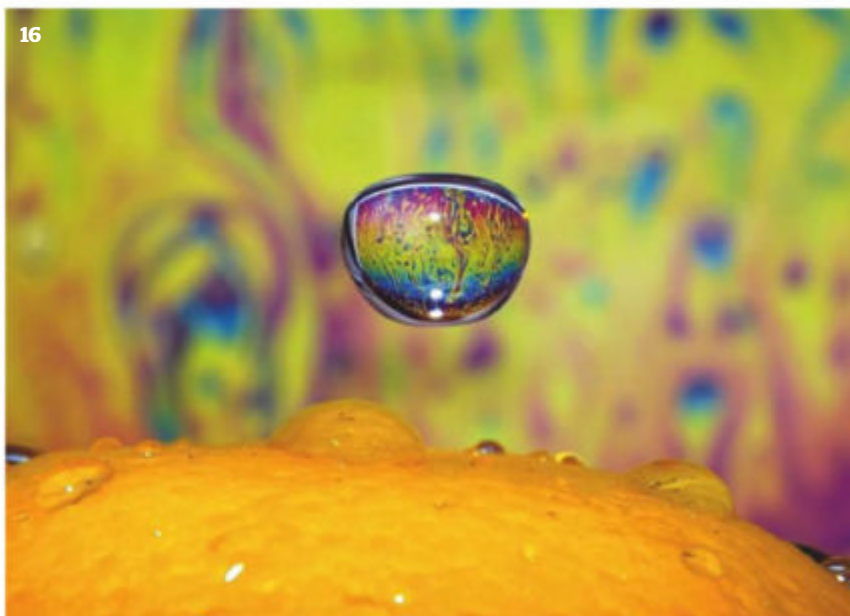
Nikon D7100, 16-85mm, 1/160sec at f/5, ISO 100

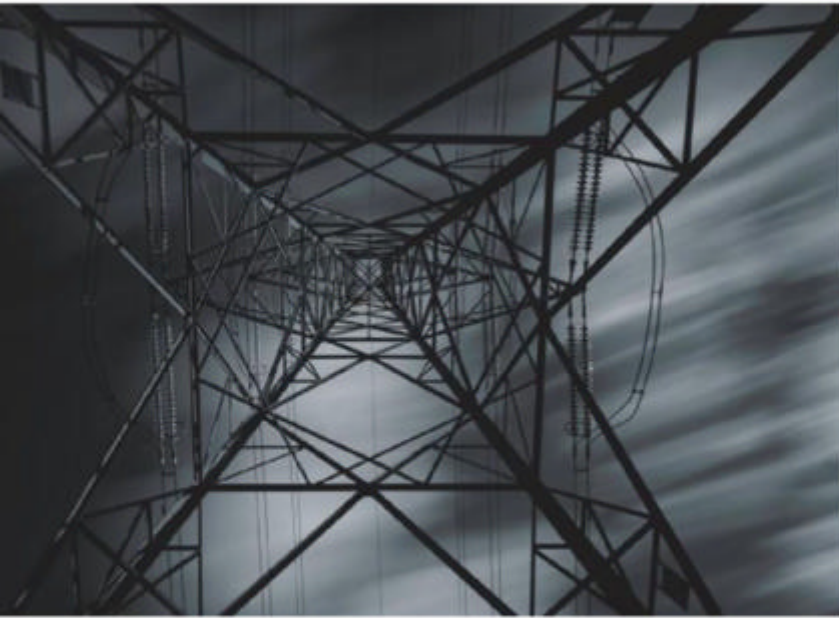
The Eiffel Tower in Paris is given a new lease of life by focusing on the intricate details

30 Theunis Viljoen Shropshire 21pts

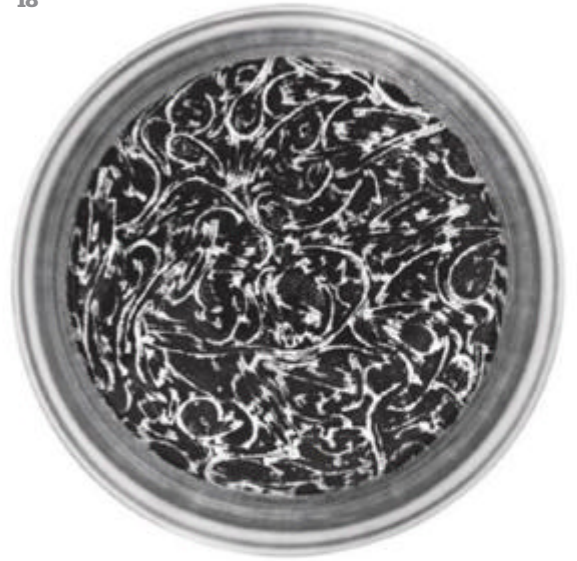
Nikon D800, 50mm, 1/60sec at f/16, ISO 100

This is a truly wonderful image, one that benefits from the perfect contrast between the bright yellow rapeseed field and ominous clouds





18



21



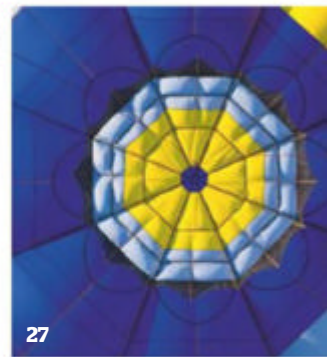
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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

Picture
of the
week

Lifting the shadows
and bringing down
the highlights makes
for a better shot



Have suitcase, will travel Hayley Power

Olympus TG-1 iHS, 25mm, 1/500sec at f/8, ISO 100

THIS is a shot that makes me smile, and one I expect will get a reaction from most viewers. It is a funny scene with humorous content, but one that Hayley has captured with some skill to make it into a successful picture.

It is easy to demand that the boy's head should be against the sea, not the boat, but then the trolley would probably disappear into the shadow of the boat – and it's the trolley that really makes this shot. So Hayley has got the timing just about right. I will comment that she

needs to keep her lens clean, though, as there's smearing in the bottom left of the frame.

The contrast of the day and the processing (in-camera) is a little harsh, so I've lifted the shadows a bit and brought down the highlights, and then straightened the horizon.

It is a great shot with enduring appeal, and well deserves my picture of the week award. And I hope readers will note it was taken with a compact camera. You don't need expensive kit to take great pictures. Well done, Hayley.



A great original shot with much humour, yet the contrast was somewhat harsh



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

BEFORE



Andrew has applied software blur, but it has the effect of taking attention away from the subjects

Zoom-burst cricketers

Andrew Blake

Canon EOS 400D, 70-300mm,
1/200sec at f/25, ISO 1600

IT'S A dramatic moment that Andrew has captured in this picture, as the wicket-keeper collects the ricocheted ball, while the unlucky batsman ducks to protect himself from the speeding projectile. It is a key moment in a game (presuming the ball did come off the bat and the ball is now safely in the wicket-keeper's gloves) and an important catch, as it meant the difference between victory and defeat.

Andrew could have filled the frame a little more, perhaps, but he was already at the

AFTER



Cropping the image results in fewer pixels, but it works here

300mm end of his zoom on an APS-C DSLR – giving an equivalent focal length of 450mm – so we can forgive him for not having a 600mm lens. The fact is there is a lot of space around the action that reduces the impact of the subjects. Andrew's solution is to apply a software blur to emulate a zoom burst, but that only creates further distraction. The first thing

we notice is the blur, not the cricketers, so by that measure it is a negative element rather than an enhancement. The traditional ways of dealing with a situation in which a lens just isn't long enough is to get closer, and if that isn't possible you crop the image. Yes, cropping means losing pixels, but this is OK. If your message is clearer, lost pixels don't matter.

BEFORE



This is a great shot, but the distracting background lessens the impact of the picture

Blacksmith shaping metal

Alan Warriner

Canon EOS 50D, 70-300mm,
1/200sec at f/11, ISO 800

I LOVE the way the metal glows in Alan's image – we know immediately how incredibly hot it is, and we can probably hear the deafening ring as the hammer strikes it time after time. It is a powerful moment.

We can see from the motion of the hammer that the moment captured is right after the hammer has struck the metal, so in some sense it feels as though we have missed the critical moment. Had the hammer been approaching the metal we could feel the anticipation of the scene to come and the tension that brings, but here the moment has passed. The *moment* itself is obviously as the

AFTER



Darkening the background brings the hammer, hot metal and anvil into sharp relief

hammer strikes, but that would just look like a hammer resting on a piece of hot metal, and would probably be devoid of excitement. Even though Alan's shot is just after the event, it is probably the better option, as we can see the vibration in the hammer and the bits flying in the air after impact. Finding the 'right' moment in this situation is difficult.

Moments aside, what I feel would help the image most is a darker background. Deeper tones behind the anvil would be less distracting and would help to make the hot metal stand

out. The trick is to shift yourself around before you take the shot to see what background options you have. Blacksmiths usually wear dark, dirty aprons that make a good uncluttered backdrop, but it isn't always possible to get yourself in the right position to make the most of it.

I've made a quick edit to show what the image might have looked like with a darker backdrop, with the metal standing out more. As a result, the question of whether the moment is before or passed is suddenly irrelevant.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

WhiteWall Aluminium HD Metal Print

£10.95 (10 x 10cm) • www.whitewall.com

Michael Topham tests a new aluminium print service from one of the most reputable online photo labs

WHITEWALL'S HD Metal Print is the latest aluminium finish to be added to the company's range of online photo lab services. Aimed at those who'd like to create a long-lasting print resistant to scratching, moisture and fading, images are applied to 1mm-thick aluminium through a unique thermal sublimation printing process, whereby an inkjet print is first made on a transfer material before being steamed into the aluminium using high heat and pressure. After cooling, the result is a metal print that's entirely resistant to UV rays. It can be displayed indoors or outdoors, and can be wiped clean with a cloth.

From the two finishes available from WhiteWall, the gloss finish is intended to preserve a higher level of detail and the richest colour. The brushed and glossy finish creates a metallic look and feel that glistens as the light hits it, and is recommended for black & white images.

Verdict

Ordering an HD Metal Print from WhiteWall's website couldn't be easier, and within a couple of minutes I'd uploaded my images and selected my print size and format. Custom sizes for the HD Metal Print service range from 10 x 10cm (£10.95, though currently on offer at £6.90) right up to 150 x 100cm (£379.95), and each of my 40 x 30mm prints cost £45.95 excluding delivery. There's the option to print in a circular format too, and aluminium hanging rails can be fitted at the back of any print at no extra cost.

Perfect for the kitchen, bathroom or any room in the house, HD Metal Prints might not be the cheapest way to display your images on the wall, but the quality of the end product is to an exhibition standard, and you can be assured they'll be well-packaged when delivered. As a print service it comes highly recommended, but if we had to choose, the gloss finish would be our first choice.

At a glance

- Sizes from 10 x 10cm to 150 x 100cm available
- Standard, express and premium express delivery
- Free sample pack available via the website

Wall mounting
A hanging rail can be selected during the ordering process and added at no extra cost, making it easy to mount on the wall.



Brushed and glossy
The HD Metal Print is available in two finishes. The brushed finish is designed for black & white images.



ALSO CONSIDER

Direct print on aluminium Dibond

£3.90 (10 x 10cm),
www.whitewall.com

If you'd like a slightly thicker print on an aluminium finish, WhiteWall's Direct print on aluminium Dibond service is worth a closer look. It comes with a matt finish.



Canvas on stretcher frame

£14.90 (30 x 20cm),
www.whitewall.com

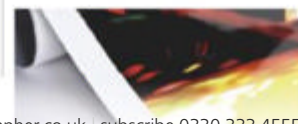
WhiteWall also produces canvas prints if you'd prefer a textured finish to your wall art. Prices start from £14.90 (30 x 20cm), with sizes up to 180 x 120cm (£241.95).



Lambda print on Fujicolor Crystal Archive DP II

£2.90 (10 x 10cm),
www.whitewall.com

WhiteWall also offers a photo-print service from its website, with a choice of six premium papers. The Lambda print on Fujicolor Crystal Archive DP II is the bestseller.



Vanguard VEO AM-264TR

● £79.95 ● www.vanguardworld.co.uk

OTHER than price, build quality, material and weight, there's little that separates one monopod from another. They are, for all intents and purposes, height-adjustable poles that we, as photographers, rely on every so often to provide additional camera support when required. Vanguard's VEO AM-264TR has a slightly different design to a conventional monopod, while offering the advantages of being easier to carry and quicker to set up than a tripod. The difference is at the base, where three foldable legs, each fitted with an anti-slip rubber foot, are designed to provide a tri-stand platform. Where the four-section aluminium-alloy leg attaches to the tri-stand, there's a ball joint to allow smooth panning and tilting motions, while the top features a thick rubber handle that provides excellent grip when your hands are wet or you're wearing gloves. With an extended height of 1,630mm, a folded height of 565mm and a maximum load capacity of 6kg, it's about as feature-packed as a monopod gets.

Weighing 900g, the only real disadvantage with the VEO AM-264TR is that it's around 350g heavier than your average monopod of a similar size. With a professional-spec DSLR and long 150-600mm telephoto zoom mounted on top, the flip-leg section locks withstood the weight of this heavy camera and lens combination with no concerns. It was only when serious force was applied by hand that the lowest section began to flinch and started to slip a little. Folding the tri-stand feet in on themselves reveals a rubber foot for the times you'd like to use it as a traditional monopod, and the ball-head tightening screw is effective at keeping the central column vertical when you don't want it to swivel or tilt.

Out in the field, the monopod performed well, and I found the tri-stand particularly useful for additional support when working in a confined area where a tripod's legs often spread too wide. It's superbly finished and comes with everything you need ready to mount a tripod head. If you're after the most featured-packed monopod on the market at a sensible price, look no further. **Michael Topham**



If you don't wish to use the tri-stand, the legs can be retracted very quickly

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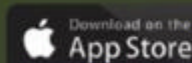


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At a glance

- 20.1MP, APS-C CMOS sensor
- Pentax K mount
- ISO 100-51,200
- 5.4fps continuous shooting
- In-body image stabilisation
- £600 with 18-50mm WR lens



Pentax K-S2

Pentax's mid-range DSLR promises excellent value for money. **Andy Westlake** finds out whether it delivers

For and against

- + In-body image stabilisation works with every lens
- + Large, bright viewfinder aids composition
- + Lots of external controls make it easy to change settings
- Bulky, somewhat uncomfortable handgrip
- In-camera JPEG processing isn't the best
- LCD screen isn't touch-sensitive

Where in the range



Pentax K-3 II

Price £850 with 18-55mm WR lens

At the top end of the Pentax range, the K-3 II updates the highly regarded K-3 with built-in GPS and a clever multi-shot high-resolution mode.



Pentax K-S1

Price £440 with 18-55mm lens

The design may be quirky, but get past that and the K-S1 is an excellent small DSLR for entry-level users.

Data file

Sensor	20.1-million-pixel, APS-C CMOS
Output size	5472 x 3648 pixels
Focal length mag	1.5x
Lens mount	Pentax K
File format	Raw (NEF), JPEG, raw + JPEG
Shutter speeds	30-1/6000sec
ISO	100-51,200
Exposure modes	PASM, auto, scene, HDR
Metering	Pattern, spot, centreweighted
Exposure comp	±5EV in 1/3 steps
Drive	5.4fps
Movie	Full HD at 30fps, 25fps or 24fps
Viewfinder	Pentaprism, 0.95x magnification
Display	3in, 921,000-dot articulated LCD
AF points	11-point phase-detection
Memory card	SD, SDHC, SDXC
Power	D-Li109 rechargeable Li-ion
Battery life	Approx 410 shots
Dimensions	122.5 x 91 x 72.5mm
Weight	678g (with battery and card)

You could be forgiven for thinking that the K-S2, the latest Pentax DSLR, is a replacement for the entry-level K-S1, a camera we liked a lot when we reviewed it last year. But no, it isn't. Instead, the K-S2 is a higher-end model that effectively supplants the K-50 in Ricoh's range, bringing a boost in resolution from 16MP to 20MP while adding an articulated rear screen and built-in Wi-Fi. In terms of price and market position, the K-S2 goes head-to-head with other DSLRs announced towards the start of this year, namely the Nikon D5500 and Canon's EOS 750D/760D twins. However, these cameras are not the K-S2's only competition, as there are some very nice compact system cameras in this



With the K-S2's in-body stabilisation, I was able to shoot this close-up handheld at f/14, without having to push the sensitivity above ISO 800

price bracket too, including the Olympus OM-D E-M10 and Sony Alpha 6000.

The K-S2's boxy, awkward styling is in sharp contrast to the more refined 'baby DSLR' look of cameras like the D5500 when compared side-by-side. However, there are underlying reasons for this that highlight the camera's specific strengths. The K-S2's body is rather deeper front-to-back to incorporate its in-body image-stabilisation (IS) unit, and its prism housing is bulkier because the viewfinder offers a significantly larger view. The big, chunky handgrip provides space for a second control dial, which always makes a camera more pleasant to use for enthusiast photographers who want to take creative control. Yet despite its

apparent bulk, the K-S2 is in fact the smallest DSLR in its class, especially when paired with its matched collapsible 18-50mm f/4-5.6 WR kit zoom.

Features

A quick glance at the specification sheet reveals that the K-S2 has a strong feature set for its price. It is based around a 20.1-million-pixel, APS-C CMOS sensor, with an impressive sensitivity range of ISO 100-51,200. The sensor has no optical low-pass filter, which should guarantee maximum sharpness but at the risk of artefacts such as aliasing and moiré. To counteract this, the in-body image-stabilisation system can be used to simulate the effect of an anti-aliasing filter, blurring the image very slightly to

reduce artefacts at the expense of the finest detail. In principle, this provides the best of both worlds.

The IS unit gives 3.5 stops of stabilisation, according to CIPA tests. Crucially, it works with practically any lens, including fast primes and wideangles for which other manufacturers rarely include optical stabilisation. However, Pentax's system can't stabilise the optical viewfinder, which means it doesn't help with composition when using shake-prone long telephotos.

Autofocus uses the SAFOX X sensor, with 11 focus points, of which the central nine are of the cross-type, and it's specified as working at very low light levels (-3EV). Metering uses a 77-segment sensor, and shutter speeds run from 1/6000-30secs,

which is slightly faster than the 1/4000sec on most of its peers. Continuous shooting is available at 5.4fps, which again is a bit faster than its competitors.

Lots of features you might not expect to find on a camera at this price point make an appearance, including in-camera raw conversion, autofocus micro-adjustment and the ability to use the aperture ring on old Pentax K-mount lenses. Unlike the Nikon D5500, the K-S2 will autofocus with older lenses that don't have built-in AF motors. You also get a dual-axis electronic level to help keep your compositions straight, although only in live view: in the optical viewfinder the exposure-compensation scale can be re-purposed as a horizontal level.



With in-camera raw conversion, I was able to quickly make this mono version of an image originally shot in colour



▶ The K-S2 can shoot full HD movies at 30fps, 25fps or 24 fps, with video mode accessed by pulling the main power switch beyond the stills position. It has built-in stereo mics, along with a 3.5mm stereo socket for an external microphone. There's also full manual control over exposure during video recording if you want it.

Naturally, Wi-Fi is built-in for connection to a mobile phone or tablet, offering both image sharing and remote control of the camera. NFC is included for quick set-up with compatible devices. I found that the Image Sync app wasn't as intuitive to use as most others. For example, it doesn't guide you through the process of making the connection between camera and device, and if you don't have NFC on your phone you have to seek out the camera's Wi-Fi password that's buried several levels deep in the menus. The process for transferring images to your device is also less than obvious, but once you've got the app all set up and worked out it gets the job done.

Viewfinder and screen

One of the most striking differences between the K-S2 and its immediate competitors is the

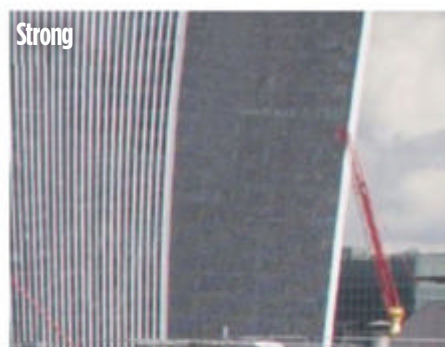
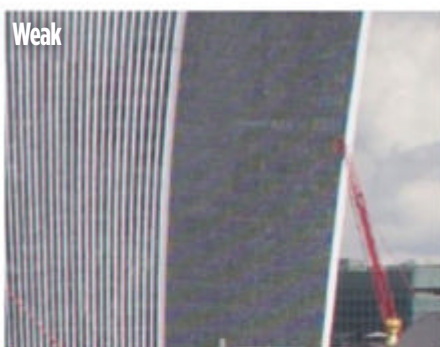
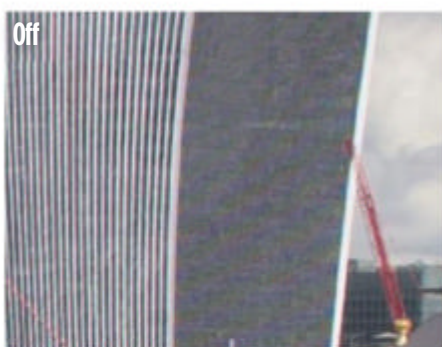
viewfinder – it's distinctly larger on the K-S2, and offers 100% coverage of the final image rather than cropping in a bit. It also uses a pentaprism, rather than the pentamirror employed by its Canon and Nikon equivalents, and this means it's at least as bright, despite its increased size. As the viewfinder is your window on the world for composing pictures, the advantage of having a good one can't be overstated.

The rear screen is pretty good. Measuring 3in in diagonal and with a 921,000-dot resolution, it's sharp and detailed. It is fully articulated too, which is great for shooting at odd angles, both handheld and on a tripod. It's not touch-sensitive, but on this kind of DSLR with lots of external controls that's not a huge loss.

Build and handling

Like most DSLRs in this class, the K-S2's exterior is predominantly plastic, with brushed-metal areas on the top-plate being purely cosmetic. Yet the camera feels solidly put-together, and uniquely for a DSLR of this size and price it's also weather-resistant.

With its extremely deep grip – more than 2.5in (65mm) front-to-back – the K-S2 feels



Anti-aliasing simulator

ONE OF the standout features on recent Pentax DSLRs is the anti-aliasing filter simulator. This employs the camera's in-body image-stabilisation unit to slightly blur the image, giving the same effect as the optical low-pass filter that's used in most cameras to suppress imaging artefacts such as aliasing and moiré. The big advantage of Pentax's system is that it can be turned on and off as required, with two selectable strengths of blurring.

The feature is accessed most easily via the Info button, and works pretty much as advertised. The blurring effect is very subtle, but it's enough to reduce the artefacts it is meant to combat. However, it's not terribly practical to adjust on a shot-by-shot basis, as it is difficult to work out in

advance which setting you should be using. One way round this is to use the bracketing mode, which takes pictures at all three settings in quick succession. Unfortunately, this isn't implemented perfectly, as it won't use mirror lock-up between shots. This means that if you need to use a shutter speed that is susceptible to mirror shock, the second and third shots in the sequence will end up blurred anyway.

Personally, I elected to shoot with the anti-aliasing simulator turned off most of the time, partially because most of the subjects I shot weren't especially prone to moiré, but also because the 18–50mm kit zoom isn't sufficiently sharp at most focal lengths to induce many artefacts anyway.



Using the anti-aliasing simulator reduced the colour moiré in this skyline shot



The articulating screen and decent live view AF are great for candid shots

like it's made for giant hands, and to me it's nowhere near as comfortable to hold as its Canon or Nikon competitors. Obviously, handling is a personal thing, but most people I passed the camera to made the same comment. This may leave it at a disadvantage in the shops, where buying choices can often be made on first impressions. As I got used to the camera, though, I came to appreciate the secure hold that the large grip offers, especially with long telephoto lenses. I still can't say that I positively like it, but I do I think rejecting the K-S2 on this basis would be a mistake.

The big grip means that the controls are widely spaced, with the front dial in particular placed unusually far in front of the shutter button. The rear dial is also a stretch for your thumb towards the viewfinder, and is placed slightly awkwardly for left-eyed shooters. On a more positive note, the function of the dials in each exposure mode is user-customisable, and the Raw/Fx button on the lens throat is configurable too.

The K-S2 inherits one of Pentax's best features, which is the D-pad on the back of the camera that can be toggled from controlling specific functions (ISO, drive mode, white balance and flash) to directly moving the AF area around the viewfinder, just by pressing and holding the OK button in its centre. A small icon on the viewfinder shows which mode is in use. This means that the K-S2 makes somewhat better use of its backplate buttons than either its Canon or Nikon competitors.

Pressing the Info button on the back of the camera brings up a

control screen on the LCD that gives quick access to a useful range of additional functions, arranged in a 5x4 grid. The required setting can be selected with the D-pad, and changed by spinning the rear dial. This works well, and means that you never really have to use the main menu system in normal shooting.

Alongside all the familiar options, the exposure-mode dial has a couple of extra positions unique to Pentax DSLRs. Sensitivity priority (Sv) allows you to specify the ISO the camera should use, with it choosing a shutter speed and aperture to match. More usefully, TvAv lets you specify shutter speed, aperture and exposure compensation, with the camera adjusting the ISO as necessary. In effect, this is the same as some other brands' implementation of Auto ISO in manual mode – but as a separate, arguably easier-to-understand mode.

Autofocus

The K-S2's 11-point AF looks a little outdated on paper compared to the 39-point AF on the Nikon D5500, or the Canon EOS 760D's 19-point system. Compared to the D5500, the focus points cover a smaller area of the frame, while being less densely spaced. This mainly has an impact on tracking moving subjects, though, and with static ones the Pentax's system does the job just fine. AF is fast, decisive and almost completely silent with the 18-55mm kit zoom. One disappointment, though, is that the active AF area is difficult to see, especially in bright light, as only a dim red marker in the viewfinder is used. This makes it quite easy to find yourself using

Focal points

The K-S2 has a solid feature set, but with its retracting 18-50mm zoom it's also very portable

Raw/FX button

This turns raw on and off by default, but is also customisable to operate depth of field preview or exposure bracketing.

Pop-up flash

The built-in flash is released by a button on the side of the pentaprism, and has a guide number of 12m @ ISO 100.

IR remote receiver

This is compatible with Pentax's O-RC1 infrared release for wireless remote control.

Connectors

Micro-USB and Micro-HDMI connectors are found under a flap on the handgrip, and there's a mic socket on the other side.



Battery

The D-Li109 battery is rated for 410 shots per charge. An external charger is supplied with the camera.

Green button

Pentax's unique green button is used to quickly set a correct exposure in manual mode, or reset exposure shift in program.

Wi-Fi button

Not only does this activate the built-in Wi-Fi, but it can also be used as a shutter button for selfies.





The K-S2's metering tends to be biased towards retaining highlight detail

the wrong AF point, and therefore potentially misfocussing your shots.

Switch across to live view and AF is taken care of by a contrast-detection system. By DSLR standards it's quite good, especially with the 18-50mm kit zoom, which achieves focus quite quickly and accurately. Other lenses don't necessarily work so well, though, and overall the K-S2 doesn't come close to matching current compact system cameras for live view AF speed.

Of course, you can always use manual focus, and with most Pentax lenses there's no need even to switch to MF mode as you just turn the focus ring. A focus-peaking display is available in live view, which outlines high-contrast edges in white. But it's rather distracting and, unlike with other brands, it can't simply be toggled on and off as you need it. Interestingly, the 18-50mm is a focus-by-wire design, with the manual focus ring being used to drive the AF motor. This works well enough, but it does mean that the focus ring has no mechanical stops at the ends of its range.

Performance

In normal use the K-S2 doesn't disappoint at all. It's snappy in operation, and is ready to shoot within a second of turning on the power. There's no shot-to-shot delay, either, and the camera responds instantly to all controls. Overall, the K-S2 is a very refined, competent performer, and at no point does it feel like it's getting between you and the shot you want.

The metering system tends to be a little conservative, erring

towards protecting highlight detail, occasionally at the expense of underexposing the rest of the image. This isn't necessarily a bad thing, though, as it's generally good practice to avoid blowing highlights. Auto white balance is distinctly on the cool side, and I preferred slightly warmer versions of the majority of my images, compared to the camera's own output. The saving grace is that the camera can be set to record DNG raw files, which can be easily opened by most converter programs, including older versions.

The sensor performs very well, recording lots of detail at low ISO and giving impressively clean images at high ISO settings. Our technical tests suggest that raw files have some noise reduction applied at ISO 12,800 and above, and while some might consider this 'cheating', ultimately what matters are the results, and they're very good indeed.

The new 18-50mm WR zoom is a competent performer as kit zooms go, although it's nothing much to write home about in the grand scheme of things. As tends to be the way, it is sharpest in the middle of its focal-length range – it's very good indeed around 24mm. At wideangle or telephoto settings its image quality isn't as good, with softer details, pronounced colour fringing towards the corners of the frame and visible distortion. Fortunately, these latter two defects are automatically corrected in-camera by default, along with vignetting. However, nothing can recreate detail that the lens hasn't resolved, so you'll still get better results from a sharper lens.



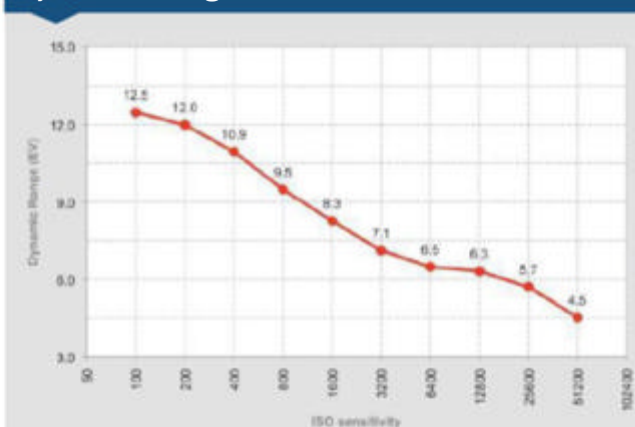
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

WE'VE seen Pentax use this 20MP sensor before in the K-S1, and it behaves in much the same way in the K-S2 as it did in its little brother. As we saw before, the JPEG processing aggressively smooths away fine detail to remove aliasing and moiré artefacts, which means that you can get much finer details out of your files by shooting in raw and processing with your favourite converter.

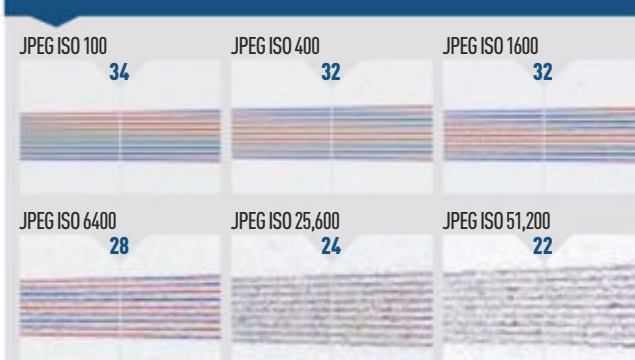
When we look at noise across the ISO range, images up to ISO 800 are entirely usable, and it's only at ISO 1600 where things start to deteriorate if you look closely. But ISOs 3200 and 6400 are just fine for less-critical purposes, and even ISO 12,800 is OK at a pinch. The higher settings should, as usual, be kept as a last resort. The unusual upwards kink in the DR graph after ISO 6400 implies noise reduction is applied to raw files at the top three sensitivity settings.

Dynamic range



At ISO 100 the K-S2 delivers an impressive 12.5 stops of dynamic range, indicating that there should be plenty of detail in raw files deep into the shadows. Beyond this the dynamic range declines monotonously. However, there's an unusual kink upwards in the curve between ISO 6400 and ISO 12,800, which suggests some noise reduction is being applied to raw files at higher ISOs. This helps explain the K-S2's impressive high ISO noise performance.

Resolution



With its 20-million-pixel sensor and no low-pass filter, the K-S2 can resolve plenty of detail in its raw files. At ISO 100 it resolves cleanly to at least 3400l/ph, beyond which we see some maze-like aliasing, then false detail beyond the sensor's Nyquist limit (around 3600l/ph). Resolution is maintained very well as the sensitivity is increased, only falling significantly beyond ISO 1600. At ISO 6400 we still measure 2800l/ph, with 2400l/ph at ISO 25,600.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1600



JPEG ISO 6400



JPEG ISO 25,600



JPEG ISO 51,200



The K-S2's performance regarding noise is excellent. At base ISO there's no visible noise, and fine detail is extremely well defined. As the sensitivity is increased, noise and noise reduction gradually take the edge off the finest detail, but image quality is still excellent up to ISO 800, and any degradation only really starts to become visible at ISO 1600. At ISO 3200 luminance noise becomes more obvious, and at ISO 6400 low-frequency chroma blotching shows up in shadow regions. However, at ISO 12,800 it decreases again, accompanied by a visible loss in fine detail, which is indicative of a step up in noise reduction. However, this chroma noise returns at ISO 25,600, and becomes very strong indeed at ISO 51,200. These top two sensitivities are therefore best avoided if possible.

The competition



Canon EOS 760D

Price £650 body only
Sensor 24.2MP APS-C CMOS

Along with Canon's new 24MP sensor, the EOS 760D also gains an updated 19-point AF system and built-in Wi-Fi. Compared to previous Canon DSLRs in this class it gains a second control dial and a more detailed viewfinder information overlay. The similar but simpler EOS 750D is £50 cheaper.

Nikon D5500

Price £636 with 18-55mm lens
Sensor 24.2MP DX CMOS

With its fully articulated touchscreen, Nikon's mid-range DX offering handles really well due to its highly sculpted handgrip, and its 24.2MP sensor gives class-leading image quality. It also has a sophisticated 39-point autofocus system, 5fps continuous shooting and built-in Wi-Fi for image sharing.

Olympus OM-D E-M10

Price £500 with 14-42mm lens
Sensor 16.1MP Four Thirds MOS

Offering DSLR-like handling in a more compact design, the E-M10 features in-body image stabilisation, a high-quality electronic viewfinder and a tilting touchscreen. The Micro Four Thirds mount gives compatibility with a wide range of lenses from Olympus, Panasonic and third-party makers.

Our verdict

WHEN I first picked up the Pentax K-S2, I have to admit I didn't warm to it immediately. Yet after shooting with it for a while, it gradually won me over. It may not be the prettiest camera in its class, nor the most comfortable in hand, but it's arguably the best-featured and the nicest to shoot with.

Indeed, with its large bright viewfinder, twin dials and well-worked out external controls, the K-S2 provides a user experience that belies its price. I'd say that not only is it more pleasant to use than its immediate Canon and Nikon competitors, but it's also pretty close to the more expensive models from these brands. There are plenty of options for setting the camera up just how you like it, with user-configurable controls and no fewer than 28 custom functions.

Image quality is excellent, but with the caveat that there's a rather big gap between the

camera's JPEG output and the full potential of its raw files. In particular, fine detail is processed away quite aggressively in JPEGs. I can't say I'm a fan of the K-S2's colour rendition and auto white balance, either, which is too cool for my tastes. Overall, I felt that I always got significantly better results from shooting raw.

One real plus for the K-S2, though, is its use of the Pentax K mount, which is compatible with a huge range of lenses going back many years. Many older manual-focus lenses can be bought cheaply second-hand, making the K-S2 a great choice for photographers on a budget.

Overall, the K-S2 is a very good DSLR indeed, and represents exceptional value for money. It may not have the same big-name appeal or charismatic styling of its main competitors, but it can match or exceed them in almost any important respect.



FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10

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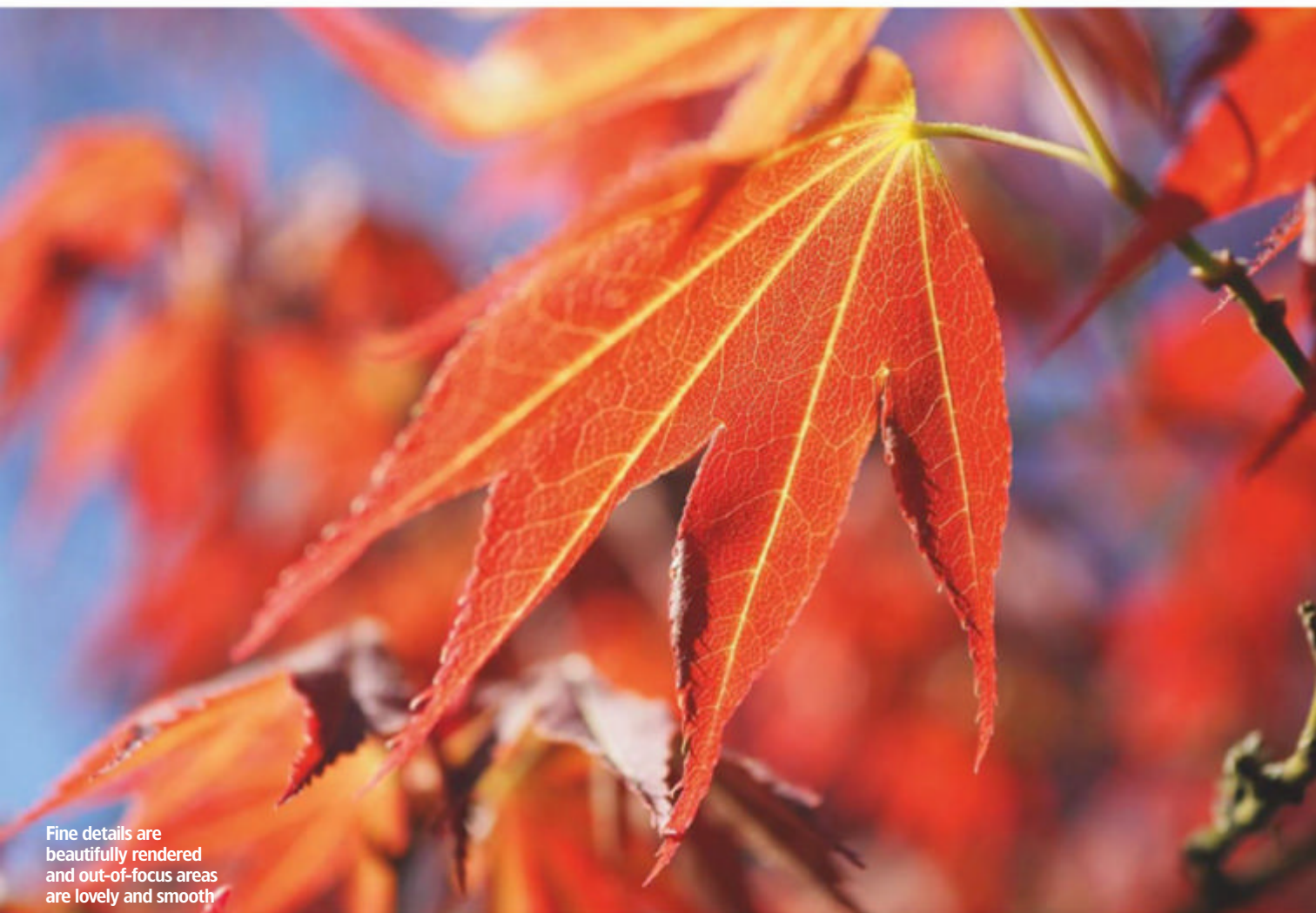
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Fine details are beautifully rendered and out-of-focus areas are lovely and smooth

Panasonic Lumix G Macro 30mm f/2.8 Asph Mega OIS

The **Panasonic 30mm f/2.8** is an affordable option for Micro Four Thirds users who want a macro lens, but does the short focal length make it versatile enough? **Richard Sibley** finds out

After the kit lens, one of the first lenses that many photographers invest in is a macro lens. Macro photography opens up a whole different world, and many photographers gain instant gratification from their first set of images as they explore this previously hidden environment. Everything around them becomes completely fascinating when viewed close up.

As such, affordable macro lenses are usually high on many manufacturers' list of priorities, but until now, only two native lenses have been available for the Micro Four Thirds system: the

Olympus M.Zuiko Digital ED 60mm f/2.8 Macro and the Panasonic Leica DG Macro-Elmarit 45mm f/2.8 Asph Mega OIS. As you would expect, the Leica lens commands a premium price of around £530, while the Olympus optic is a lot cheaper at £365.

The new Panasonic Lumix G Macro 30mm f/2.8 Asph Mega OIS lens offers a viable third option, priced at just under £300. Clearly aimed at those who want an affordable macro option, the 60mm equivalent field of view also means the lens will double up as a fairly standard



The exterior of the 30mm lens is in keeping with other Panasonic lenses

focal length for things like portrait images and landscapes. However, the key feature is undoubtedly its macro capability – but can such a short focal length deliver the goods, especially with such a short minimum focus distance of 10.5mm that is required for 1:1 macro images?





Features

➤ In terms of additional features, there is really only one of note: Panasonic's Mega OIS optical image stabilisation. If you are using a Panasonic camera, this is an essential feature to ensure camera shake is kept to a minimum. Olympus users will have the option to use stabilisation either in this lens or in-camera, as the lens stabilisation can be switched on or off via the camera menu.

For close-up images the problem just isn't camera shake, but also the slight movement back or forth of the camera, which can dramatically shift the point of focus. This is something that image stabilisation cannot correct for, and while continuous AF can help to some extent, if you are already at the closest focus distance and creep slightly closer, nothing can be done to account for the shift. The only thing that can help prevent this movement is locking off the camera on a tripod, at which point image stabilisation is redundant anyway.

So while the image stabilisation will aid shots generally, or some close-up images, when it comes to macro you'll still need to pick a fast shutter speed, fire a short burst of images and possibly use continuous focus to make sure you get the shot sharp and in focus.

Build and handling

The Panasonic 30mm f/2.8 macro is a neat little lens. Measuring 63.5mm, it is perfectly scaled for use on most Micro Four Thirds cameras, although it spent most of its time during this test on an Olympus OM-D E-M10. Externally, the lens has little to shout about, having the usual Panasonic finish, with a fairly large, ribbed, fly-by-wire focus ring.

Internally there is a fair amount going on. There are nine elements in nine groups, with a

single aspherical lens and the stabilisation motors. Seven aperture blades are arranged in a circular formation, although I will cover this in more depth in the image-quality section (opposite page), while 46mm filters can be screwed to the front of the lens. A metal Micro Four Thirds mount connects the lens to the camera, and as you would expect, the overall build quality of the lens is excellent.

In use, one of the key things with any macro lens is the minimum focus distance. This is measured from the camera's image sensor, not from the front as many people commonly believe. As a result, the 10.5mm distance that is needed to achieve a 1:1 macro image actually means having the front of the lens around 2cm from the subject. In macro

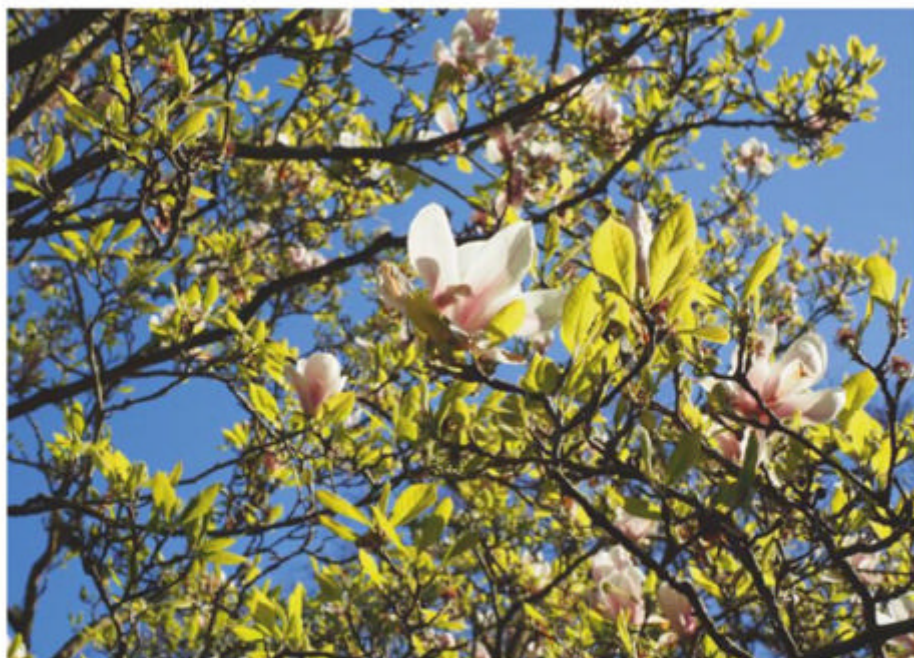
photography this can be a problem. First, being so close, you may have to contend with the shadow cast by your lens over the subject, especially when shooting with the sun or other light source behind you. If shooting in the studio, there will be just a small space between the lens and the subject in which to add some light, which means on-camera flash will not be an option, leaving few other possibilities than using a ringflash or similar.

Outside in daylight it is less of a problem, so long as the sun isn't behind you. I managed to take some nice images of flora and fauna, but try getting 2cm away from an insect without it moving and you will be disappointed. A useful tip is to shoot very early in the morning when insects are basking in sun to raise their body temperature, as they tend to react a little slower.

This necessary distance from the subject is why, in 35mm terms, the most popular focal lengths are around 100mm, as it offers an affordable lens that can still, just about, be used handheld while maintaining a good working distance from the subject. Still longer focal lengths are even better, but the lenses tend to be heavier and often require at least a monopod to help them stay steady.

However, the short working distance doesn't render the 30mm f/2.8 lens useless – far from it. You can still use it to take some great macro images, and for those starting out it will serve as a good entry point, not to mention the fact that it will double up as a fairly standard fixed f/2.8 lens for general use. If you are planning on shooting lots of insects at extremely close distances, though, this may not be the lens for you. You can get good close-up images, but for true macro you may be better served by the Olympus 60mm lens, which isn't that much more expensive. As it offers a 120mm





With a 60mm equivalent field of view, the 30mm macro lens can double up as a standard lens

equivalent focal length, though, the Olympus lens may not get a lot of use other than for macro images, and perhaps portraits.

Image quality

For its size and price, this Panasonic lens is very hard to fault. At f/2.8, the frame centre was sharp enough in most of the images I took, but I was getting slightly sharper results at f/8. As we'd expect from a macro lens, the edges are also reasonably sharp and vignetting is virtually non-existent – something which tends to be an advantage with lenses designed for the smaller Four Thirds sensor.

Wide open, the out-of-focus areas are lovely and blurred, just as you would expect with such short minimum focus distances used for most of my close-up images. Out-of-focus highlights remain circular even when the lens is stopped down to f/8. However, at f/11 the shape starts to become more heptagonal, although it is obviously a little less noticeable due to the highlights being smaller.

As mentioned, most compact system camera manufacturers go a long way to correct lens flaws in-camera, and when used with either a Panasonic or Olympus camera, vignetting, curvilinear distortion and some chromatic aberration can be corrected in JPEG images. However, working behind the scenes, some corrections are also applied to raw images and you will see a notice when editing in Adobe software that some lens corrections have taken place automatically.

As a standard-focal-length lens, the 30mm f/2.8 performs well. Images are good, with a nice level of detail, but the 60mm equivalent focal length sits in a strange no man's land between 50mm and 85mm and doesn't quite produce the same effect as either. For those starting out it will prove a good secondary option, but most photographers would be better served elsewhere when looking for a standard-focal-length lens.

Our verdict

THERE is a lot to like about the Panasonic Lumix G Macro 30mm f/2.8 Asph Mega OIS lens. It is small, compact and lightweight, which means it pairs well with all the Micro Four Thirds cameras I used it on. It also doubles up reasonably well as a standard-focal-length lens, which is useful as a general walk-around optic. In terms of image quality it is hard to fault, especially given the price.

On the downside, as with other short-focal-length macro lenses, you have to get extremely close to your subject to get 1:1 images, which means the lens may be frustrating to use when trying to photograph insects. The wide angle of view means that there can be a lot of background to contend with in your images.

If you are looking to dabble with macro photography, then the Panasonic 30mm f/2.8 is a good, affordable option, but for anyone looking to take their macro images to the next level, the 30mm may not be the answer.



Data file

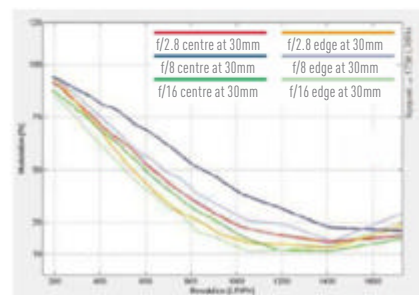
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Groups 9
Diaphragm blades 7
Aperture f/2.8-f/22
Min focus 10.5cm
Length 63.5mm
Diameter 58.8mm
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Lens mount
Micro Four Thirds



Panasonic Lumix G Macro 30mm f/2.8 Asph Mega OIS

Resolution

The 30mm gives a solid account of itself in our MTF tests, and in particular provides consistent sharpness across the frame at all apertures – a highly desirable characteristic for a macro lens. It's a little soft wide open, and overall it's at its sharpest when stopped down to around f/5.6-f/8. Diffraction softens the image at smaller apertures, in an inevitable trade-off against depth of field.



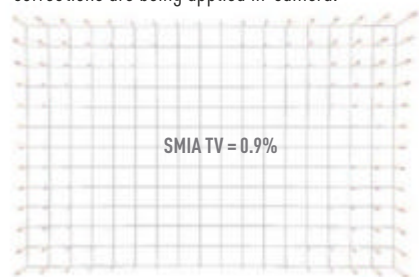
Shading

As is common with Micro Four Thirds lenses, shading is extremely low. Even wide open, the fall-off in illumination is only about 1/2 stop in the corners, which won't be visible in practical use. Stop down the lens and this drops to a mere 0.3EV.



Curvilinear distortion

In general, macro lenses are designed to give low levels of distortion. The Panasonic 30mm exhibits a little pincushion distortion, although probably not enough to be detrimental to your images. Unusually for Micro Four Thirds we see identical results between raw and JPEG, indicating that no corrections are being applied in-camera.



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● EXPERT ADVICE ● TIPS ● TRICKS ● HACKS ● KNOW-HOW

Photo-book advice

Q I have been planning to use photo books to preserve some of my favourite images, but I have been shown a photo book in which the definition of the printed images is disappointing. Can you tell me which of the various makes of book are most likely to meet my quality requirements?

Roger Gamble

A Our favourite source for photo books is Blurb (www.blurb.co.uk). You can build a photo book using either an online template or a Lightroom plug-in. Prices start at £8.99 for a small square (18 x 18cm/7 x 7in) 20-page book, with an 8 x 10in version costing £13.99. Other good sources include Photobox (www.photobox.co.uk), which offers a 26-page A4 book for £26.99.

Regarding the definition of the printed images, there should be no problem so long as the images are prepared at sufficiently high quality and resolution for printing. Generally, you'll want to aim for about 300ppi (pixels per inch), which equates to 2400 x 3000-pixel images for full-page 8 x 10in images, although in many cases 240ppi will be sufficient. In practical terms, this means submitting images that are at least 6MP for a full page. Using lower-resolution, web-optimised images, or those taken from social media sites like Instagram or Facebook, will result in lower definition that most likely won't meet your standards.

Andy Westlake

Fuji queries

Q Can you help me with two questions I have about my Fujifilm X-T1?

First, when preparing to take a picture, the X-T1's



HDR explained

Q Could you explain something that is puzzling me about my Sony Cyber-shot DSC-HX400V? Recently I took a group of images, all of a similar outdoor scene in bright daylight, with the mode dial set to Superior Auto. The first two resulted in a 'processing' note on the monitor, and each produced two images on the monitor and on my computer, the second of which showed an icon 'HDR'. The remainder of the images, taken in similar bright daylight, produced single records. I should add that all the images had been exposed satisfactorily. What does HDR on one of the two images signify?

John Gibson

A The label 'HDR' stands for 'high dynamic range'. It refers to a composite image for which the camera takes several bracketed exposures, then intelligently blends them together to produce a single photograph that includes more highlight and shadow detail than you'd otherwise get. The camera also records a conventional single-shot exposure each time, which is why you're getting two shots from a single press of the shutter button. If you compare the two carefully, you should see subtle differences between them, with the HDR version in principle less likely to show clipped highlights, and likely to include more detail in deep shadows.

On your HX400V, as with other Sony models, the difference between the Auto and Superior

Auto modes is that the camera can select multiple exposure modes in the latter, when it decides that they will be beneficial. In bright daylight conditions, HDR can be helpful when the tonal range of the scene is too great for the camera to capture in one exposure. In low light, the camera can also use a multi-shot noise-reduction mode to give cleaner images at high ISO sensitivities.

So why would your HX400V use its HDR mode for selected shots only? Quite simply, it's not always necessary, and I suspect that if you analyse the images for which it has used HDR, they will have larger areas of either bright highlights or deep shadows than the others. It's this extended contrast range that triggers the camera to use HDR mode.

In practice, these multi-shot modes work pretty well, although they're not 100% foolproof. Sony auto-aligns the various exposures to reduce potential blurring from camera movement between frames, although because the camera can record at 10fps, these movements tend to be small anyway. However, one side effect of this is that the HDR version may be slightly cropped compared to the original. Sony also generally does a good job of detecting subjects that are moving between frames and eliminating ghosting effects.

This all means that it makes perfect sense to leave your camera in Superior Auto and utilise its multi-shot modes, as there's nothing to lose, and they can give you better results.

Andy Westlake

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Technical Support

electronic viewfinder appears to show what the composition and resulting exposure will be, darkening as I reduce the EV settings and, correspondingly, lightening as they are increased. Can this display be a true indication of the resulting photograph if I place a 3-stop neutral density filter on the lens, so I can dramatically reduce the available light while selecting a really slow shutter speed, in order to get motion blur? Can the electronic viewfinder display a realistic view of a correctly exposed picture, or must one use trial and error in this situation?

Second, the owner's manual, which comes with the X-T1, is pretty impenetrable to one not used to using a digital camera. Is someone going to produce a really useful user guide any time soon?

Peter Sarreti

A The EVF shows a 100% view, so in terms of composition it's entirely accurate. As you've spotted, your camera also lightens and darkens the viewfinder preview as you apply exposure compensation. This is specifically designed to give you as accurate a preview of your final image as possible. Indeed, this is a key advantage of electronic viewfinders since optical viewfinders can't do this at all. It won't necessarily be a perfect representation of your final shot, but it will be very close.

If you add a 3-stop ND filter to your lens, the camera will again set about showing you how the final exposure will work out, at least in terms of composition and brightness. So unlike with an SLR, the viewfinder doesn't darken just because you've added a filter. Instead, the camera adjusts the display to cancel the filter out,

and again shows how the final image will turn out. What it won't automatically attempt to show you, though, is a depth of field preview, or the blurring effect from your long exposure. However, half-pressing the shutter button stops down the lens for depth of field preview. Alternatively, this function can be assigned to one of the camera's customisable buttons. You can also check this simply by taking a picture, then adjust the settings until you've got what you wanted.

In answer to your second question, Amazon has a couple of independently written user guides, namely *The Complete Guide to Fujifilm's X-T1 Camera* by Tony Phillips and *The Fujifilm X-T1: 111 X-Pert tips* by Rico Pfisteringer. I suggest you read user reviews to help you decide which book best suits your needs. **Andy Westlake**



BLAST FROM THE PAST

Canon EOS D60

Ian Burley looks at the last Canon DSLR to feature a 'D' at the beginning of its name

LAUNCHED March 2002

PRICE £2,200 (body only)

GUIDE PRICE TODAY £125 (body only)

THE EOS D60 was Canon's second 'affordable' DSLR after the very similar 3MP D30 launched two years earlier. Upgraded from the D30 with a 6MP CMOS APS-C sensor, the D60 also benefited from illuminated focus points and reduced shutter lag. Above all, the D60, like the D30 before it, looked and worked like a typical film EOS SLR, making the transition from film to digital for EOS users relatively straightforward.

What's good Canon's excellent USM focusing was head and shoulders above the competition, and the camera was refined in operation and delivered noise-free images at all but moderately high ISO speeds. The camera was also very responsive, avoiding shutter lock due to buffering a lot of the time.

What's bad Certainly for film SLR users, the biggest challenge with the D60 was its relatively poky viewfinder, thanks to the APS-C sensor that is much smaller than a 24 x 36mm film frame. Largely of plastic construction, albeit high quality, also meant that the D60 didn't have the rugged solidity of a professional camera. There was also no option to zoom in on details in image review mode, no Adobe RGB colour space option and only limited white balance options.

HOW IT WORKS

I am
your

CMOS image sensor

AS AN image sensor, I am, in some eyes, the most important part of a camera, but I am also the latest and most capable type of the genre – a CMOS image sensor. CMOS is an acronym for complementary metal-oxide semiconductor. What's important about CMOS is that the same semiconductor fabrication lines that churn out billions of microprocessor and static RAM memory chips can be used to make CMOS sensors, unlike the once more-common CCD (charge coupled device) sensor, which relies on more specialised fabrications. This makes CMOS sensors considerably cheaper to mass produce. I also consume less power, so battery life is better and there is less heat produced.

CCD sensors are actually inherently better in key ways than I am. They can be made more easily to maximise sensitivity and, therefore, deliver lower noise and higher dynamic range. The way the photosite analogue exposure values, measured in microscopic electrical charges, are read means CCDs don't suffer from the video phenomenon of 'wobble' or rolling-shutter effect,

which is a problem for me. However, I have now replaced CCDs in the vast majority of camera-sensor applications in recent years, thanks to the steady evolution of my technology. The reason CMOS is inherently less sensitive and lower in dynamic range than CCD is because the electrical tracks that wire the circuits on the surface of the sensor chip used to take up far too much of the surface area, limiting the total area that was actually light-sensitive. Nowadays, the circuitry has been made smaller and buried in the chip substrate to a degree. So-called back-lit versions of CMOS sensors have maximised sensitivity to such a degree that

we now outperform comparable CCD sensors. The rolling-shutter video wobble problem has also been largely fixed by massively increasing the sensor read-out frequency.

CMOS is now the sensor of choice and a great example of how the steady evolution of the technology has transformed what was once regarded as the cheap, poor-quality relative of superior CCD technology into not only the cheapest, but the best.



Focal length: 90mm - Exposure: F/8, 1/50 sec - ISO 800



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My life in cameras

Michael Topham, AP's deputy technical editor, reveals the cameras that have shaped his photographic life

Michael Topham



After studying photography at the University of Gloucestershire, Michael focused his career in editorial – testing and reviewing all the latest cameras to hit the market. Before joining AP as a full-time member of staff,

he was technical editor and latterly editor of AP's sister title, *What Digital Camera*. In his spare time, he can be found photographing landscapes in the Scottish Highlands or shooting weddings in the south-east of England. Check out his work at www.michaeltopham.co.uk

1998 Canon EOS 500N

The EOS 500N was my first-ever SLR and I still remember tearing excitedly into the box on my 12th birthday. I used it while studying GCSE photography, and during my first year at university for documentary black & white projects, before moving up to a medium-format Mamiya 645 Pro. I still own it and one of these days I'll buy a roll of film and rekindle where my interest in photography first started.



2003 Mamiya 645 Pro

I've never actually owned a Mamiya 645 Pro, but it was the camera I'd always request to use from the photographic stores at university. I appreciated the feel of its deep handgrip and ran countless rolls of film through it – my favourite being Kodak T-Max 3200 for the low-light documentary images I was shooting. In all the time I used this camera, I never once experienced an issue or failure of any description.



2007 Nikon D2X

My transition from film to digital was made in 2006 when the university bought a pair of Nikon D2X cameras. Bewildered by this model at first, I quickly appreciated how rugged and robust it was. I recall thinking how fast the 5fps continuous burst speed was, and despite picking up many battle scars over the years, it's built like a tank and made to last.



2012 Canon EOS 5D Mark III

In 2012 I was shooting with a Canon EOS 5D and patiently waited for the EOS 5D Mark III. I'd been yearning for a more sophisticated autofocus system and the EOS 5D Mark III didn't disappoint. It's my turn-to camera today for most of my wedding work and I've slowly built up a strong collection of EF lenses. I'm so pleased with the results from the 22 million pixels that I'm considering buying another, now the price has dropped from its original £2,999.



2014 Fujifilm X-E2

For the past year I've found myself turning to my X-E2 more and more. I use it most on day trips and when I want to work with a camera that's lighter and smaller than my full-frame DSLR. It's the perfect companion for my wedding shoots and I regularly find myself pairing it up with Fujifilm's XF 35mm f/1.4 lens. I adore the classic styling and the quality of the images it produces.



Amateur Photographer

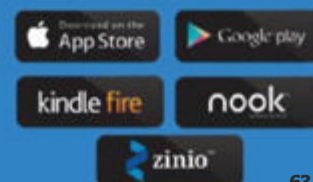
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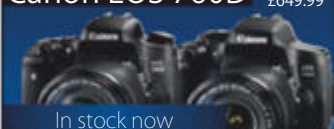
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CANON DIGITAL AF USED	40 F2.8 L IS.....£799	40 F2.8 L IS.....£799	Minolta Autometer I/F.....£149	505Si Super.....£25	35-70 F3.4/5 AF.....£49	85 F2 AI.....£149	ED box.....£229
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350D body.....£99	40 F2.8 L IS.....£799	40 F2.8 L IS.....£799	645 Pro TL body.....£199	35-105 F3.5/4.5.....£99	70-200 F2.8 AFS VR I.....£99	14-55 F3.5/5.6.....£149	M- box.....£329
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CUSTOMER REVIEW: D7100 Body
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CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera'
Charlie Delta - Hertfordshire

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CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

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T009 Colour	£29.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 850, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	Photo 2100
T0341-T0347 Set of 7	£126.99 set of 7	£15.99 set of 7	Check Website
T0341/8, each	£15.99 17ml	£1.99 17ml	Check Website
T0342/3/4, each	£18.99 17ml	£1.99 17ml	Check Website
T0345/6/7, each	£18.99 17ml	£1.99 17ml	Check Website
T0441-T0454 Set of 4	£49.99 set of 4	£14.99 3 sets for £42.99	C64, C66, C68, C68L
T0441/8, each	£21.99 13ml	£4.99 21ml, 3 for £13.99	CX3000/3050, CX4000, CX6000
T0452/3/4, each	£11.99 6ml	£3.99 21ml, 3 for £10.99	Personal Ink
T0481-T0486 Set of 6	£69.99 set of 6	£19.99 3 sets for £56.99	R200, R220, R230, R230L, R240
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	R2000, R2500, R2520, R2540
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Ink
T0540-T0549 Set of 8	£109.99 set of 8	£35.99 3 sets for £99.99	Photo R800, R1800
T0540/8, each	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Ink
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245L, R2420, R2425L, R2520, R2525L
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Ink
T0551-T0554 Set of 4	£34.99 set of 4	£14.99 3 sets for £42.99	Photo R2400
T0551/8, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	Lilly Ink
T0552/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	D68, D68L, DX3800/3850, DX4200/4250, DX4800/4850
T0591-T0599 Set of 8	£99.99 set of 8	£35.99 3 sets for £99.99	Teddy Bear Ink
T0591/2/3, each	£12.99 13ml	£4.99 21ml, 3 for £13.99	S20, S21, S2100/105/110/115/120/200/205/210/215
T0594/5/6, each	£12.99 13ml	£4.99 21ml, 3 for £13.99	SX400/SX410/SX415, D180/S2120, SX400L, SX400L
T0597/8/9, each	£12.99 13ml	£4.99 21ml, 3 for £13.99	DX4000/4050/5000/6000/7000/7400/8400/9400
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 3 sets for £42.99	Photo 1400
T0611/8, each	£8.99 6ml	£3.99 21ml, 3 for £13.99	Owl Ink
T0612/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £13.99	Photo P50, P5050/5060/7000/7100/7200/WD, P7300/WD/8000/8100/8200/8300/8400/8500/8600
T0711-T0714 Set of 4	£39.99 set of 4	£14.99 3 sets for £42.99	P205/2050/2055, P2050/2055/2055
T0711/8, each	£9.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0712/3/4, each	£9.99 6.5ml	£3.99 13ml, 3 for £10.99	Flamingo Ink
T0791-T0796 Set of 6	£74.99 set of 6	£24.99 3 sets for £69.99	Photo R2880
T0791/2/3, each	£12.99 10ml	£4.99 21ml, 3 for £13.99	Husky Ink
T0794/5/6, each	£12.99 10ml	£4.99 21ml, 3 for £13.99	S22, SX125/130, SX200W/200W/400W, BX300F
T0801-T0806 Set of 6	£51.99 set of 6	£19.99 3 sets for £57.99	Fox Ink
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	SX400W/4200W/4400W/4600W/4800W/5000W/5200W/5400W/5600W/5800W/6000W/6200W/6400W/6600W/6800W/7000W/7200W/7400W/7600W/7800W/8000W/8200W/8400W/8600W/8800W/9000W/9200W/9400W/9600W/9800W/10000W
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R2000
T0870-T0879 Set of 8	£74.99 set of 8	£24.99 3 sets for £69.99	Photo R2000 Kingfisher Ink
T0870/8, each	£7.99 11.4ml	£3.99 13ml, 3 for £10.99	Photo Pro 2000, 2080
T0871/2/3/4, each	£9.99 11.4ml	£3.99 13ml, 3 for £10.99	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T0877/8/9, each	£9.99 11.4ml	£3.99 13ml, 3 for £10.99	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T0961-T0969 Set of 8	£74.99 set of 8	£24.99 3 sets for £69.99	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T0961/2/3/4/5, each	£9.99 11.4ml	£3.99 13ml, 3 for £10.99	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T0967/8/9, each	£9.99 11.4ml	£3.99 13ml, 3 for £10.99	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T1281/8, each	£7.99 5.8ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T1282/3/4, each	£7.99 5.8ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T1291/8, each	£10.99 11.2ml	£4.99 16ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T1292/3/4, each	£10.99 7ml	£4.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T1571-8, each	£20.99 25.8ml each or £164.99 set of 8	£4.99 16ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T1591-9, each	£14.99 17ml each or £107.99 set of 8	£4.99 16ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T5901-6, each	£13.99 13ml each or £74.99 set of 6	£4.99 16ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
T5901-6, each	£41.99 60ml each or £329.99 set of 8	£4.99 16ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 16 Set of 4	£24.99 set of 4	£14.99 set of 4	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 16 Black	£7.99 6.4ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 16 CMY, each	£5.99 3.1ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 16XL Black	£14.99 12.9ml	£4.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 16XL CMY, each	£11.99 6.5ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 18 Set of 4	£22.99 set of 4	£14.99 set of 4	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 18 Black	£7.99 6.2ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 18 CMY, each	£5.99 3.3ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 18XL Black	£14.99 11.5ml	£4.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 18XL CMY, each	£11.99 6.5ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 24 Set of 6	£44.99 set of 6	£14.99 set of 6	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 24 BL/CLM, each	£7.99 5.1ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 24 CMY, each	£7.99 4.8ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 24XL Set of 6	£69.99 set of 6	£14.99 set of 6	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 24XL BL/CLM, each	£11.99 9.8ml	£4.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 24XL CMY, each	£11.99 9.8ml	£4.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 26 Set of 4 (no PB)	£30.99 set of 4	£14.99 set of 4	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 26 Black	£8.99 6.2ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 26 Photo Black	£7.99 6.7ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 26 CMY, each	£7.99 6.7ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 26XL Set of 4 (no PB)	£54.99 set of 4	£14.99 set of 4	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 26XL Black	£14.99 12.1ml	£4.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 26XL Photo Black	£13.99 8.7ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W
No. 26XL CMY, each	£13.99 8.7ml	£3.99 13ml	Workforce WF 2010W, 2010W, 2020W, 2030W, 2040W, 2050W

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CL1526 B&M/CMY/PGM 9ml	£3.99
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PG40 Black 20ml	£13.99
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49mm £4.99	49mm £10.99	46mm £12.99
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55mm £5.99	55mm £11.99	58mm £14.99
58mm £5.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £7.99	67mm £15.99	72mm £21.99
72mm £7.99	72mm £17.99	77mm £25.99
77mm £7.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		
KODAK	Merumi DHG	Hoya Pro-1 Digital
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52mm £12.99	62mm £17.99	62mm £35.99
55mm £15.99	67mm £19.99	67mm £39.99
58mm £17.99	72mm £21.99	72mm £44.99
62mm £19.99	77mm £24.99	77mm £49.99
67mm £22.99	82mm £29.99	82mm £56.99
72mm £26.99		
77mm £29.99		
82mm £34.99		
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KODAK	Merumi DHG	Hoya Pro-1 Digital
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Canon Professional Dealer

NEW 50 MegaPixel EOS 5Ds and 5Ds R PRE-ORDER WITH 10% DEPOSIT

EOS 1DX Body - 2yrs 0% £400 PX BONUS on 1DX - £400	£4,449	EOS 700D + 18-55 STM	£539	70-200mm f4 IS	£892	85mm f1.4	£288
EOS 5D Mk III	£2,249	EOS 700D + 18-135 STM	£709	70-200mm f2.8 L	£1,019	85mm f1.2	£1,499
EOS 5D Mk III + 24-105 IS	£2,749	8-15mm f4 L Fisheye	£949	70-200mm f2.8 L IS II	£1,599	100mm Macro f2.8	£385
EOS 5D Mk III + 24-70 f2.8 II	£3,699	10-18mm f4.5-5.6 IS	£229	70-300mm f4-5.6 IS	£369	100mm Macro f2.8 L IS	£669
NEW EOS 5Ds	£2,999	10-22mm f3.5-4.5	£419	70-300mm f4-5.6 L IS	£959	300mm F4 L IS	£999
NEW EOS 5Ds R	£3,199	16-35mm f4 L IS	£789	100-400mm f4.5-5.6 L	£1,199	300mm F2.8 L IS II	£4,899
Pre-order WITH 10% DEPOSIT		16-35mm f2.8 L	£1,149	100-400mm f4.5-5.6 L NEW	£1,999	400mm F5.6 L	£989
EOS 7D Mk II - IN STOCK	£1,429	17-40mm f4 L	£569	200-400mm f4 L IS 1.4x	£8,598	400mm f2.8 L IS II	£7,799
EOS 6D	£1,169	17-55mm f2.8 IS	£532	24mm f2.8 IS	£469	500mm f4 L IS II	£6,898
EOS 6D + 24-70 f4 IS USM	£1,849	24-70mm f4 L IS	£749	24mm f1.4 L II	£1,199	600mm f4 L IS II	£8,895
EOS 70D	£749	24-70mm f2.8 L II	£1,449	35mm f2 IS	£469	800mm f5.6 L IS	£9,899
EOS 70D + 18-55 STM	£849	24-105mm f4 IS	£749	35mm f1.4	£1,029	2x III with LONG PRIMES FREE	
		18-200mm	£445	50mm f1.4	£247	1.4x or 2x Extender	£329
		70-200mm f4	£471	50mm f1.2	£1,049	600EX RT Speedlite	£469

Nikon Professional Dealer

NEW D5500 available / D7200 PRE order with 10% deposit

D4S - D810 - D750 - D610 - D7100 - D5300 - LENSES - FLASHGUNS - ACCESSORIES

D4S Body	£4,679	D5300 + 18-55mm	£575	70-300mm f4.5-5.6 VR	£439	200mm f2 G ED VR II	£4149
2 YEAR UK WARRANTY		D5300 + 18-140mm	£759	80-400mm f4.5-5.6 VR	£1,899	300mm f2.8 G VR II	£4,149
Df + 50mm f1.8	£2,295	D3300 + 18-55mm	£399	200-400mm f4 VR	£5,149	400mm f2.8 G VR	£10,399
D810 £400 PX BONUS	£2,399	10-24mm f3.5-4.5 DX	£639	NEW 20mm f1.8	£679	500mm f4 G ED VR	£5,899
D810 + 24-120mm f4	£3,195	14-24mm f2.8	£1,339	24mm f1.4	£1,489	600mm f4 G VR	£7,149
D810 + 24-70mm f2.8	£3,599	16-35mm f4 VR	£829	28mm f1.8 G	£495	800mm f5.6 FL VR+TC1.25	£14,995
D810 + 14-24mm f2.8	£3,699	16-85mm f3.5-5.6 VR DX	£449	35mm f1.8 G ED	£155	PC-E 24mm f3.5	£1,479
NEW D750 Body	£1,750	18-35mm f3.5-4.5	£569	35mm f1.4 G	£1,329	PC-E 45mm f2.8	£1,399
D750 + 24-120mm f4	£2,349	18-140mm f3.5-5.6 VR	£489	50mm f1.8 G	£155	2x TC-20 E III Converter	£365
D610	£1,285	18-200mm f3.5-5.6 VR II DX	£599	50mm f1.4 G	£295	1.4x TC-14 E III Converter	£449
D610 + 24-120mm f4	£2,109	18-300mm f3.5-5.6 VR DX	£679	58mm f1.4 G	£1,399	SB910 Speedlight	£349
D7100 Body	£759	24-70mm f2.8	£1,249	85mm f1.8 G	£379	SB700 Speedlight	£229
D7100 + 18-105mm VR	£919	24-120mm f4 VR	£829	85mm f1.4 G	£1,169	SB-R1C1 Commander	£565
D7000 Body	£579	28-300mm f3.5-5.6 VR	£659	NEW 300mm f4 EPF ED VR	£1,639	SU-800 Commander Unit	£269
D7000 + 18-105mm VR	£699	70-200mm f2.8 VR II	£1,629	105mm f2.8 Micro VR	£629	Coolpix A Camera	£475
		70-200mm f4 VR	£999	85mm f3.5 Micro VR DX	£369	WT-5	£449

Hasselblad

H5D-40 Body Set	£8,995	S (type 007) Body	£18,720
H5D-40 + 80mm f2.8 Lens	£10,995	S-E Body	£12,480
H5D-50	£20,895	M-P Silver/Black	£5,650
H5D-50 Multi-Shot	£26,750	M (type 240) Silver/Black	£4,299
H5D-50c	£19,995	Demo camera in store	
H5D-50c Wi-Fi	£23,634	M Monochrome Silver/Black	£5,975
H5D-50c Multi-Shot	£26,779	T Body + 23mm Lens	£1,350
H5D-60	£29,750	T Body + 18-56mm Lens	£2,700
H5D-200 Multi-Shot	£32,995	X 2	£2,600
H5D-200c Multi-Shot	£33,795	X Vario Silver/Black	£1,499
CFV-50c Digital Back	£11,400	X (type 113) Silver/Black	£1,550

In store demo available. See Website for full list of Hasselblad products and accessories

Leica

S (type 007) Body	£18,720	X-T1 + 18-135mm	£1,349
S-E Body	£12,480	X-T1 + 18-55mm	£1,179
M-P Silver/Black	£5,650	X-T1 Body	£879
M (type 240) Silver/Black	£4,299	X-T1 Graphite Body	£999
Demo camera in store		X100T Silver/Black	£949
M Monochrome Silver/Black	£5,975	X-Pro1 + 18mm + 27mm	£699
T Body + 23mm Lens	£1,350	X-E2 + 18-55mm	£729
T Body + 18-56mm Lens	£2,700	X30 Silver/Black	£399
X 2	£2,600	Xf 16-35mm f2.8 R LM WR	£899
X Vario Silver/Black	£1,499	Xf 10-24mm f4 OIS	£729
X (type 113) Silver/Black	£1,550	Xf 18-135mm f3.5-5.6 OIS	£579
X-E (type 102)	£1,250	Xf 50-140mm f2.8 OIS	£1,099
D-Lux 6	£529	Xf 55-200mm f3.5-4.8 OIS	£495
D-Lux (type 109)	£825	Xf 14mm f2.8	£649
V-Lux (type 114)	£925	Xf 23mm f1.4	£649
C Camera Black/Red	£495	Xf 35mm f1.4	£399

See Website for full list of Leica lenses and accessories

Fujifilm

X-T1 + 18-135mm	£1,349	18-35mm f1.8 DC Art	£629
X-T1 + 18-55mm	£1,179	18-250mm f3.5-6.3 DC	£319
X-T1 Body	£879	18-300mm f3.5-6.3 DC	£399
X-T1 Graphite Body	£999	24-70mm f2.8 DG	£595
X100T Silver/Black	£949	24-105mm f4 DG Art	£689
X-Pro1 + 18mm + 27mm	£699	50-500mm f4.5-6.3 DG	£949
X-E2 + 18-55mm	£729	70-200mm f2.8 DG	£799
X30 Silver/Black	£399	150-500mm f5.6-6.3 DG	£1,599
Xf 16-35mm f2.8 R LM WR	£899	50-600mm f5.6-6.3 DG S	£1,599
Xf 10-24mm f4 OIS	£729	35mm f1.4 DG Art	£699
Xf 18-135mm f3.5-5.6 OIS	£579	50mm f1.4 DG Art	£669
Xf 50-140mm f2.8 OIS	£1,099	105mm f2.8 Macro DG	£379
Xf 55-200mm f3.5-4.8 OIS	£495	150mm f2.8 Macro DG	£699
Xf 14mm f2.8	£649	180mm f2.8 Macro DG	£1,279
Xf 23mm f1.4	£649		
Xf 35mm f1.4	£399		
Xf 56mm f1.2	£729		
Xf 56mm f1.2 APD	£999		

See Website for full listing
Cash back available

Swarovski

8X25 Pocket CL Green/Black	£485	Nikon AF-S 55-200mm f4.5-5.6 DX	£289		
10X25 Pocket CL Green/Black	£525	Nikon AF-S 35-70mm f2.8 D	£195		
8x32 EL SWAROVISION	£1,440	Nikon AF-S 28mm f2.8 D	£159		
10x32 EL SWAROVISION	£1,467	Nikon AF-S 55-200mm f4.5-5.6 DX	£289		
10x42 SLC	£1,242	Nikon AF-S 55-200mm f4.5-5.6 DX VR II	£299	Nikon AF-S 75-300mm f4.5-5.6	£65
8x56 SLC	£1,647	Nikon AF-S 36-72mm f5.6 E Series	£65	Nikon AF-S 70-210mm f4 E Series	£65
10x56 SLC	£1,692	Nikon AF-S 14-24mm f2.8 G ED	£995	Nikon AF-S 14-24mm f2.8 G ED	£995
8x42 EL SWAROVISION	£1,737	Nikon AF-S 18-55 f3.5-5.6 DX VR	£249	Nikon AF-S 18-55 f3.5-5.6 DX VR	£249
10x42 EL SWAROVISION	£1,764	Nikon AF-S 55-200mm f4.5-5.6 DX VR	£249	Nikon AF-S 55-200mm f4.5-5.6 DX VR	£249
8x42 EL SWAROVISION	£1,782	Nikon AF-S 75-300mm f4.5-5.6 DX VR	£249	Nikon AF-S 75-300mm f4.5-5.6 DX VR	£249
10x42 EL SWAROVISION	£1,819	Nikon AF-S 36-72mm f5.6 E Series	£65	Nikon AF-S 36-72mm f5.6 E Series	£65
12x50 EL SWAROVISION	£1,917	Nikon AF-S 14-24mm f2.8 G ED	£995	Nikon AF-S 14-24mm f2.8 G ED	£995
8x42 EL Range	£2,151	Nikon AF-S 18-55 f3.5-5.6 DX VR	£249	Nikon AF-S 18-55 f3.5-5.6 DX VR	£249
10x42 EL Range	£2,225	Nikon AF-S 55-200mm f4.5-5.6 DX VR	£249	Nikon AF-S 55-200mm f4.5-5.6 DX VR	£249

Zeiss

OTUS 55mm f1.4	£2,799	OTUS 85mm f1.4	£3,258
15mm f2.8	£2,249	21mm f2.8	£1,089
21mm f2.8	£1,449	25mm f2.8	£1,269
28mm f2	£979	35mm f2	£849
35mm f1.4	£1,449	50mm f1.4	£559
50mm f2 Macro	£940	85mm f1.4	£989
100mm f2 Macro	£1,449	135mm f2	£1,599

Fuji/Sony Mount

Touit 12mm f2.8	£749
Touit 23mm f1.8	£875
Touit 35mm f2.8 Macro	£699

We also stock 2nd mount lenses for Leica M / Zeiss Ikon / Voigtlander

Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190XPRO3	£299	498RC2	£79
190XPRO4	£299	460MC	£299
055XPRO3	£179	804RC2	£107
055XPRO3	£359	MHXPRO-3W	£159
055XPRO4	£374	410 Geared	£153
Befree AL	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

Sigma

8-16mm f4.5-6.3 DC	£549	10-20mm f3.5 DC	£399
10-20mm f3.5 DC	£399	12-24mm f4.5-5.6 DG MKII	£595
17-70mm f2.8-4 DC C	£359	18-35mm f1.8 DC Art	£629
18-250mm f3.5-6.3 DC	£319	18-300mm f3.5-6.3 DC C	£399
24-70mm f2.8 DG	£595	24-105mm f4 DG Art	£689
50-500mm f4.5-6.3 DG	£949	70-200mm f2.8 DG	£799
150-500mm f5.6-6.3 DG	£1,599	50-600mm f5.6-6.3 DG S	£1,599
35mm f1.4 DG Art	£699	50mm f1.4 DG Art	£669
105mm f2.8 Macro DG	£379	150mm f2.8 Macro DG	£699
180mm f2.8 Macro DG	£1,279		

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21mm f2.8	£1,449	25mm f2.8	£1,269
28mm f2	£979	35mm f2	£849
35mm f1.4	£1,449	50mm f1.4	£559
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100mm f2 Macro	£1,449	135mm f2	£1,599

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Leica

8x20 Monovid	£329	8x20 Trinovid BCA	£334
10x25 Trinovid BCA	£337	10x25 Ultravid BR	£510
8x20 Ultravid BL	£535	8x20 Ultravid BL (Leather)	£561
10x25 Ultravid BL (Leather)	£578	8x32 Ultravid HD	£1,449
10x32 Ultravid HD	£1,479	10x42 Trinovid	£1,037
8x42 Trinovid	£1,399	10x42 Ultravid HD	£1,649
7x42 Ultravid HD-Plus	£1,600	8x42 Ultravid HD-Plus	£1,650
10x42 Ultravid HD-Plus	£1,700	10x50 Ultravid HD	£1,749
12x50 Ultravid HD	£1,810		

Fujifilm

X-T1 + 18-135mm	£1,349	X-T1 + 18-55mm	£1,179
X-T1 Body	£879	X-T1 Graphite Body	£999
X100T Silver/Black	£949	X-Pro1 + 18mm + 27mm	£699
X-E2 + 18-55mm	£729	X30 Silver/Black	£399
Xf 16-35mm f2.8 R LM WR	£899	Xf 10-24mm f4 OIS	£729
Xf 18-135mm f3.5-5.6 OIS	£579	Xf 50-140mm f2.8 OIS	£1,099
Xf 55-200mm f3.5-4.8 OIS	£495	Xf 14mm f2.8	£649
Xf 23mm f1.4	£649	Xf 35mm f1.4	£399
Xf 56mm f1.2	£729	Xf 56mm f1.2 APD	£999

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10x42 EL SWAROVISION	£1,782	12x50 EL SWAROVISION	£1,819
8x42 EL SWAROVISION	£1,917	8x42 EL Range	£2,151
10x42 EL Range	£2,225		

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10x32 Ultravid HD	£1,479	10x42 Trinovid	£1,037
8x42 Trinovid	£1,399	10x42 Ultravid HD	£1,649
7x42 Ultravid HD-Plus	£1,600	8x42 Ultravid HD-Plus	£1,650
10x42 Ultravid HD-Plus	£1,700	10x50 Ultravid HD	£1,749
12x50 Ultravid HD	£1,810		

Fujifilm

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X-T1 Body	£879	X-T1 Graphite Body	£999
X100T Silver/Black	£949	X-Pro1 + 18mm + 27mm	£699
X-E2 + 18-55mm	£729	X30 Silver/Black	£399
Xf 16-35mm f2.8 R LM WR	£899	Xf 10-24mm f4 OIS	£729
Xf 18-135mm f3.5-5.6 OIS	£579	Xf 50-140mm f2.8 OIS	£1,099
Xf 55-200mm f3.5-4.8 OIS	£495	Xf 14mm f2.8	£649
Xf 23mm f1.4	£649	Xf 35mm f1.4	£399
Xf 56mm f1.2	£729	Xf 56mm f1.2 APD	£999

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Cash back available

Swarovski

8X25 Pocket CL Green/Black	£485	
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5x4 MPP rollfilm holder, 6x9 on 120. VGC working well.....	£49	Mamiya C220 Pro TLR, with 80mm f2.8 Sekor lenses.....	£149
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Alpa Reflex Macro Bellows, genuine Alpa/hovaflex item.....	£79	Mamiya RB67 120 back, 6x4.5. Good user condition.....	£35
B & H 627 16mm movie body, 2 Lens turret, cased.....	£39	Mamiya RB67 120 back, 6x7 good user condition.....	£35
Bronica EC / S2A etc fit Komura 200mm f3.5 lens. VGC.....	£49	Mamiya RB67 180mm f4.5 Sekor C lens. VGC.....	£109
Bronica EC / S2A etc fit set of ext. tubes. Nr mint boxed.....	£25	Mamiya RB67 360mm f6.3 Sekor C lens. VGC.....	£149
Bronica EC / S2A etc fit Vivitar MC 2X teleconverter.....	£29	Mamiya RB67 65mm f4.5 Sekor C lens. VGC.....	£99
Bronica EC Plain Prism finder, VGC.....	£39	Mamiya RB67 Extension Tube No.1, 45mm. VGC.....	£19
Bronica ETR / S / Si Motor Winder EL.....	£49	Mamiya RB67 Komura 2x Teleconverter. Excellent.....	£39
Canon 7 body. VGC and working well, nice finders etc.....	£139	Mamiya RB67 Prism finder, un-metered. Lovely optics.....	£49
Canon A-1, with 50mm f1.8 breech mount lens, cased.....	£65	Mamiya TLR Paramender. Good working order.....	£20
Canon EF 35-70mm f3.5-4.5 Canon Mk 1 zoom lens.....	£29	Manfrotto 056 Pro tripod plus 115 3D head. VGC.....	£59
Canon EF 80-200mm f4.5-5.6 Mk II lens. VGC.....	£39	6x6 projector set: Rank Hi-Lyte 66. 3 lenses, nr mint.....	£59
Canon EF fit 70-300 f4.5-5.6 Sigma DL Macro non digital.....	£39	Minolta Hi-Matic 7 with 45mm f1.8 Rokkor VGC.....	£49
Canon EOS 50 + grip BP-50 + 28-80mm f3.5-5.6 Mk IV.....	£49	Minolta MC 200mm f3.5 Tele Rokkor QF scalloped lens.....	£49
Canon EOS 50E with 28-80mm f3.5-5.6 Mk II lens. Nice.....	£49	Minolta Riva Zoom 115 EX 35 compact mint boxed.....	£29
Canon FD 100-200mm f5.6 FD Zoom lens.....	£19	Minolta SR Angle Finder II, mint and boxed with case.....	£25
Canon FD 28mm f2.8 prime lens. VGC, with caps.....	£25	Minolta XG-1, chrome. With 50mm f1.7 MD lens. VGC.....	£49
Canon FD 70-210mm f4 Zoom lens. VGC.....	£39	Nikon AF fit 24-50mm f4.5-5.6 Sigma UC zoom lens.....	£39
Canon FD 80-200mm f4 FD bayonet lens.....	£29	Nikon AF fit 70-210mm f4.5-5.6 AF-D Sigma UC-II zoom.....	£29
Canon FD fit 70-300mm f4.5-5.8 Carl Zeiss Jena zoom II.....	£29	Nikon AF fit 70-300mm f4.5-5.6 Sigma AF APO zoom.....	£59
Canon LTM L39 Leica 50 f1.8 Serenar Coating marks.....	£49	Nikon AF-D 24-120mm f3.5-5.6 D IF lens. Mint boxed.....	£129
Canon Speedlite 300TL (T90, T70 etc) VGC, w/manual.....	£25	Nikon AIS TC-201 teleconverter. Very nice optics SALE.....	£59
Carl Zeiss Jena 35AF compact camera, with Biotar lens.....	£39	Nikon F Focus screen type B, nr mint, boxed.....	£19
Contax 167MT body. Nice condition, signs of normal use.....	£59	Nikon FM3A body, chrome. Drip on one end, nice user.....	£199
Contax G 21mm f2.8 Biogon T* lens, boxed, finder etc.....	£499	Nikon MB-D100 battery grip for D100 plus 2 batteries.....	£29
Contax T2, titanium + 38/2.8 T* Sonnar Nr mint boxed.....	£299	Nikon Nikkormat Ftn body, black. Average, working well.....	£49
Darkroom 75mm f4 EL Nikkor lens scalloped, excellent.....	£39	Nikon Non Ai 135mm f3.5 Nikkor Q lens. VGC.....	£45
Darkroom LPL 8x10 inch masking easel.....	£15	Nikon Non Ai 28mm f2.8 Tamron lens. VGC, nice quality.....	£19
Darkroom: 50mm f4 Nikon EL Nikkor, scalloped, VGC.....	£25	Nikon Non Ai 28mm f3.5 Nikkor H Auto lens. Scalloped.....	£49
Enlarging Minolta 50mm f2.8 CE lens, nr mint boxed.....	£39	Nikon Non Ai 35-105mm f3.5 Vivitar Zoom lens. Lovely.....	£35
Enlarging Nikon 50mm f2.8 EL Nikkor, scalloped VGC.....	£39	Nikon Non Ai 50mm f2 Nikkor H Auto lens. Scalloped.....	£45
Ensign Commando 6x6 CRF, good condition.....	£89	Nikon Non Ai 50mm f2 Nikkor HC Auto lens. Scalloped.....	£49
Exakta VX1000 SLR, with 50mm f2.8 Zeiss Tessar VGC.....	£79	Nikon Non Ai 55mm f3.5 Micro. Scalloped +1.1 tube.....	£79
Fed 2 with 52mm f2.8 N-26M lens.....	£39	Nikon R/f fit 13.5cm viewfinder, with Parallax correction.....	£49
Focorect Standard, coupled rangefinder att. 32Mm dia.....	£29	Nikon Rangefinder fit light meter, second type + booster.....	£69
Fuji GS645S Pro Wide 60 CRF for 6x4.5 mint boxed.....	£339	Nikon SB24 Speedlight. Near mint condition, boxed.....	£35
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Birds of Prey Workshop, Bedford **£99**
 April 25th, 26th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding wooded locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).



Foxes, Otters, Wildcats, Badgers & more, Surrey. **£139**
 July 6th, 7th, 8th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Hedgehog, Harvest Mice & various Deer. This is possibly England's longest established photographic venue. 2 sessions with the foxes, sometimes only inches away from you. Time is spent inside enclosures with Foxes, Otters & Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through for any subject today.

Small Cats Workshop, Welwyn, Herts. **£99**
 April 22, 23, 24; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets **£185**
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Gannets diving off Bass Rock **£99**
 June 19th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography) **£89**
 June 6th, 10th, 17th, 20th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland. **£139**
 June 13th, 14th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2), Bamburgh, Northumberland. **£139**
 June 4th, 8th, 12th, 16th; New venue. Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species, mainly British. Maximum 8 photographers.

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Final Analysis

Roger Hicks considers...

'West Pier #1', 1998, by Tim Rudman



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The Greek word *technē* or *tekne* – the root of our word 'technique' – can be translated to mean both art and craft. No one thought to separate the two.

This is not to say that artists were treated as mere craftsmen. Many were regarded as sublime craftsmen, such as the Greek sculptor Pheidias 2,500 years ago. The tendency to worship art as something distinct from craft probably began to take off in the late 15th century. It received an enormous boost in the late 18th century from the Romantic movement, was pushed still further in the late 19th and early 20th centuries with the rise of movements such as the Fauves, Impressionists, Cubists, Surrealists, Vorticists and so forth, and arguably reached its apotheosis in the late 20th century with conceptual art.

Behind the wordy façade of art history, though, there continued to be artists who were also sublime craftsmen. Painters such as Sir Lawrence Alma-Tadema or Gustave Boulanger, and photographers such as Edward Weston, Ansel Adams and, yes, Tim Rudman.

High-Speed Infrared fan

At first sight, you might think that Dr Rudman merely likes making life difficult for himself. He is, without doubt, the leading exponent of lith printing, an absurdly time-consuming and difficult technique, but this time he only – only! – shot on Kodak High-Speed Infrared, then printed the picture on Ilford Multigrade IV, before toning it in very dilute selenium. He then partly bleached, then redeveloped as sepia. The big difference between him and the vast majority of devotees of obscure,

difficult or time-consuming processes, is that for him they are a means to an end, rather than an end in themselves. As a result of years of practice in both aspects of *technē*, art and craft at once, each perpetually reinforcing the other, he can afford to wear his expertise lightly.

In the end, of course, it doesn't matter how he made it. If you were enough of an artist, with as good an eye as his and as good a command of your tools and techniques, you might be able to produce an equally good picture in any one of a dozen other ways.

The point is, though, it wouldn't be the same picture, the same blend of art and craft. In photography you can change the balance between art and craft. You can use different kinds of arts and crafts, but even more than in most arts, *technē* ineluctably embraces both.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Gueorgui Pinkhassov**

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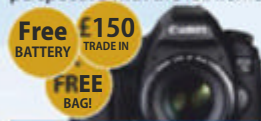
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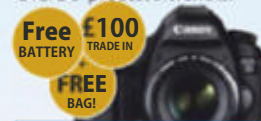
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